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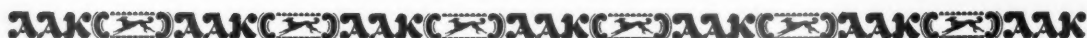
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# ARCHAEOLOGY

A MAGAZINE DEALING WITH THE ANTIQUITY OF THE WORLD

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The open-air sanctuary of Poseidon Asphaleios, view looking west. In the background can be seen the ancient acropolis with the mediaeval castle and, at the right, the little church of St. Quirinus.



## GREEK ELEA—ROMAN VELIA

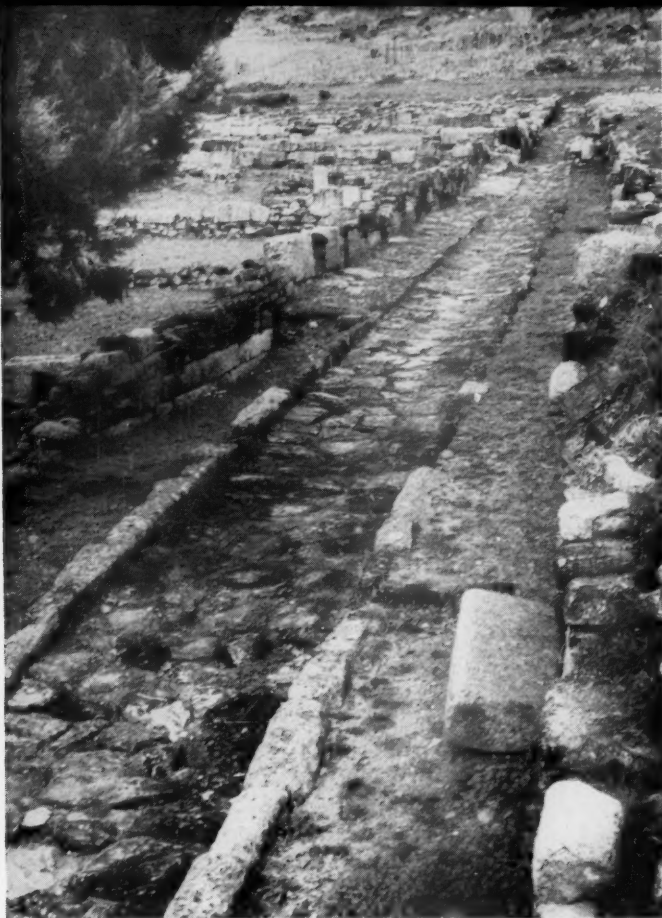
UNTIL VERY RECENT YEARS few scholars knew exactly where the site of ancient Elea was. Now large-scale excavations have made it possible to gain a picture of one of the richest and most splendid of the Greek colonies in southern Italy, located about twenty-five miles south of Paestum. The town site is very picturesque, near the sea, and above it rises the acropolis hill in the midst of the plain of the river Alento. Between the massif of Monte Stella in the Cilento and the sacred mountain of Novi is a series of hills forming a chain which runs almost exactly east and west. To the south of these hills—some of them covered by ancient olive trees—the ground slopes down to a flat plain; this is the site of the city, one of the most beautiful places in southern Italy.

The history of Elea's origin and foundation reads like a novel. When, about the middle of the sixth century B.C., the Persians, led by Harpagon, conquered Phocaea,

an Ionian city of Aeolia in Asia Minor, the inhabitants fruitlessly tried to establish themselves on a small island near Chios, then went to Massilia (today Marseille), a Phocaean colony. But there they were not accepted and so they sailed to another Phocaean colony in Corsica—Aleria, or Alalia. Here they could not remain long because of the jealousy of the Etruscans of Caere, the powerful city on the Tyrrhenian coast opposite Alalia. In a fierce naval battle against the Caeretans, the Phocaeans, although victorious, had their fleet completely destroyed, so that it was impossible for them to remain in Alalia. Once again they were obliged to sail in search of a new home, and for a whole year they found shelter in the Chalcidian colony of Rhegium. As Herodotus tells us, the Phocaean refugees were invited (about the year 535 B.C.) by the Poseidonians—who evidently maintained friendly relations with their compatriots of Alalia and Massilia—to establish themselves



Residential quarter of the Hellenistic period. A paved street separates two rows of houses.



By PELLEGRINO CLAUDIO SESTIERI, Director of Antiquities, Paestum

on the seacoast near the Oenotrian Islands, on the site which later became Velia, a name which seems to show the presence of an indigenous people.

The mouths of the two rivers, the Alento and the Fiumarella, between which the town was built, formed two harbors, which reminded the builders of the position of their former home.

The city was originally called Yele, but in the fourth century B.C. the name of Elea was used by Plato and finally, in Roman times, it took the Latin form, Velia. Elea is well known as the seat of a celebrated school of philosophers—the Eleatic School—the most important of whom were Parmenides and Zeno. The latter was the author of a theory of relativity which denied motion, a theory well known from the story about Achilles, who, though swift-footed, was not able to overtake the tortoise. Besides this evidence of intellectual activity and of Elea's culture and refinement, we can affirm that the

artistic level was also very high, as is proved by the coins, miniature masterpieces with figures of the gods and of struggling animals, for example, those bearing the stamp of Kleudoros, which bear an impressive representation of a lion devouring a hind.

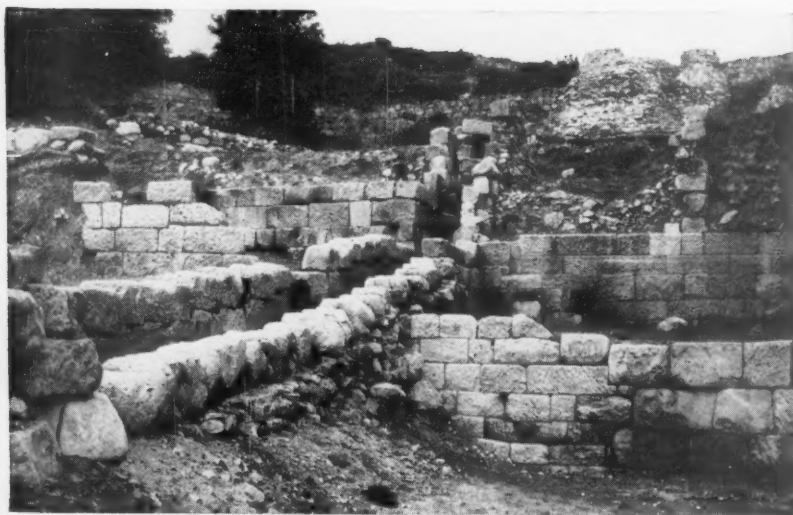
The city was never conquered by the Lucanians, though all the other Greek towns of the coast, including Paestum itself, submitted to this people. In Roman times it was at first an ally and later a colony, but it never lost its Greek nationality, so that the priestesses for the Temple of Demeter in Rome, who were required to be Greek, were chosen from Velia. The name is also associated with Cicero, who met Brutus there in the villa of his friend Trebatius, after the murder of Caesar. In the Middle Ages its acropolis was turned into a fortress, with a castle which is still partially preserved, and a little church dedicated to St. Quirinus. Later the site was abandoned because of the marshes formed by the river,



Remains of the castle, with the foundations of the fifth century B.C. temple in the foreground. Although it is not known to whom this temple was dedicated, its commanding position suggests Athena.



The agora, view showing its retaining wall and portico with drums of columns set back in place.



Retaining walls beyond the east side of the agora. The canal which supplied the agora's fountains is shown in the center. Here were found the bronze figurines shown below.

## GREEK ELEA—ROMAN VELIA *continued*

and it fell into oblivion until modern times; even the name was changed to "Castellammare della Bruca." Not until 1830 was it possible to gain a glimpse of the splendor of this Greek city, as a result of the discovery of a tomb on the north slope of one of the hills. This was the grave of a warrior, a chamber tomb built of fine rectangular gray sandstone blocks. To the discoverers the interior presented a wonderful spectacle: the skeleton was clothed in armor of gilded bronze and the grave furniture included vases of gold, silver and gilded bronze, as well as painted pottery—one thinks of the splendor of the royal tombs at Mycenae. But according to descriptions of travelers and scholars of the last century, Velia appeared a dead city, whose only remains were the crumbling city walls. Within this enclosure fragments of vases and tiles were frequently found. The latter were magnificent, of red clay, marked with the name of the manufacturer, and were greatly prized by the local inhabitants, who eagerly searched for them for their own buildings, and especially for constructing ovens. Lenormant, the nineteenth-century French explorer, in his book *A travers l'Apulie et la Lucanie*, refers to Velia as a desolate and sandy land, where the fortress overlooked extensive marshes, and where terracotta statuettes could be found. At various times there were also found many gems, now scattered in various collections. Most of them are carnelians with very fine intaglios, showing that not only the art of coinage but also gem-cutting was well advanced.

But all this was not sufficient to give any idea of the appearance of the city. It was not possible to establish anything beyond the fact that the perimeter of the walls was about six kilometers, which makes Velia one of the largest cities of antiquity. Not until 1926 did digging on the acropolis reveal the imposing foundations of a Greek temple. In 1935 a kiln was discovered, perhaps the very one used to make the tiles. In a residential quarter discovered in a lower area may be seen, in a comparatively good state of preservation, the foundations of many houses of Greek origin, separated by narrow paved streets. Other soundings have been made on the summits of the north range of hills. These hills are almost flat on top and form a series of terraces flanked by the city walls. On the first hill, close to the acropolis, digging revealed an open-air sanctuary with walls on three sides partially preserved, as well as altars and many bases of



A muse singing. Marble head, over life size, dating from the second century A.D.




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GREEK ELEA—ROMAN VELIA *continued*

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Bronze figurines, dating from the second century A.D., found in the canal near the agora. At the left, above, is the emperor; below him his attendant (the *prosecutor*) and two barbarians, one fallen, the other mounted. At the right is a Roman warrior on foot; below, another Roman, mounted on a galloping horse. Below the latter is a barbarian falling off his horse, which has stumbled, and at the lower right is the figure of Victory.





## GREEK ELEA—ROMAN VELIA *continued*



The west gate of the city wall of the Greek period. In the center is a stairway leading to the tower which guarded the gate. The massive blocks at the left form the outside wall of the *cryptoporticus* of a Roman villa.

stelae. One intact stela base is a gray sandstone pillar with a dedication to Poseidon Asphaleios, written in beautiful Greek characters of the end of the fifth century B.C.; it is natural to expect in a city of sea-faring people a sanctuary dedicated to the god who made sailing safe. A second stela whose base has been found was probably dedicated to Aphrodite Euploia. She, like Poseidon, protected sailors on their voyages.

Another important discovery was made on the next hill, among pines and cypresses. Here, close to a fine square tower, are the foundations of a small temple with its altar, both situated on a platform paved with the characteristic tiles. This platform was bounded on the north side by a portico; not a single column remains, but on the foundation are clearly visible impressions of the bottoms of the columns (diameter 45 cm.). Following the course of the city walls, one can see their fine construction in rectangular blocks of sandstone and limestone, belonging to the fifth and fourth centuries, and also a short stretch dating from the period of the foundation of the city; this consists of large polygonal blocks

upon which are preserved traces of crude clay tiles. Going to the next hill, one finds a large terrace surrounded by a wall and made accessible by a flight of steps. Within this is a large altar of the fifth century B.C. which recalls the altar of Hiero II at Syracuse. Close to it has been discovered a small enclosure with stelae, one of which bears an incised dedication to Zeus Horios, who protected boundaries and was probably the titular divinity of this second open-air sanctuary.

Now we have some idea of the principal gods and cults of Velia. Although we still do not know to which divinity the main temple on the acropolis was dedicated, it is possible that Athena was worshiped there, as it is on the highest hill. In any case we know that it was preceded by earlier buildings, for while digging in its vicinity we have found fragments of two terracotta antefixes of a sixth century B.C. type which is frequently found in southern Etruria and in Campania.

The most important discoveries of all have been made in these last years on the southern slopes of the hills, where a large part of the agora has been brought to light.



Corner of a mosaic floor from a house of the Roman period.

Two views of a beautifully constructed retaining wall of the fifth century B.C., built to support a road. Three washing basins and a paved area can be seen at the base of the wall.



## GREEK ELEA—ROMAN VELIA *continued*

This was the main square, the heart of the city, within which public life and affairs had their development. Digging has revealed the north side of the square, bounded by a wall which was found intact for the whole of its height, nearly 3.70 m. This served also as a retaining wall for the overhanging slope. Some of the columns of the north and west porticoes have been found and restored to their original position. The agora was adorned by numerous fountains, some of which, with their colonnaded façades, have a monumental character, like the Fons Ialysia in Rhodes. They were fed by a canal which ran under the square. On the east side it is possible to see the whole structure of the canal: it was made of large blocks leaning against each other, forming a cover resembling some of the defence works of the Mycenaean age, especially those at Tiryns, and creating a powerful impression. Above the agora other terraced walls served to support Greek roads paved with small, flat limestone blocks. One of these walls, dating from the fifth century B.C., is particularly interesting, not only because of its perfect state of preservation, but for the excellent arrangement of the stones and the great skill with which it was made. At its base are three little basins which were covered in later times by earth which eroded from the hills in landslides produced by violent rains. In this area, consequently, the Roman level is a great deal higher than the original Greek level.

Not only architectural remains have been found but also objects which give us an idea of the artistic activity in Velia during the Roman period. A group of small bronze figures found in the canal represent Roman and barbarian warriors engaged in battle. They belong to the time of Marcus Aurelius, and probably decorated the harness of a bronze horse of an equestrian group. The Romans wear armor and helmets with feathers, while the barbarians can be distinguished by their trousers and their flapping cloaks; sometimes their torsos are bare

or the figures are entirely nude. Both Romans and barbarians fight on foot or on horseback. The figures display great energy and look like small reproductions of those on the column of Marcus Aurelius, which celebrates his campaigns against the Marcomanni and the Quadi. Particularly interesting is the figure of the Emperor, which recalls figures of Alexander the Great.

At the northeast corner the fortifications of Elea form a strongly built tower, the "Pyrgos," which was an outpost facing the hinterland as a defensive bulwark against the Lucanians; it belongs to the late fifth century B.C.

In the lower part of the city another tower of the same period has been excavated. This is an imposing square building, 10 meters wide and 3.70 m. high, which had been completely buried in sand. Its construction in rectangular blocks of sandstone is admirable and in no way inferior to the best fortifications in Greece itself; the walls are almost 1.50 m. wide. This tower, adjacent to the west side of the city walls, belonged to one of the gates: on the north side is a paved road which, as in all Greek towns, is surely the road leading to the agora. As the excavations progress the second tower of the gate will almost certainly be found.

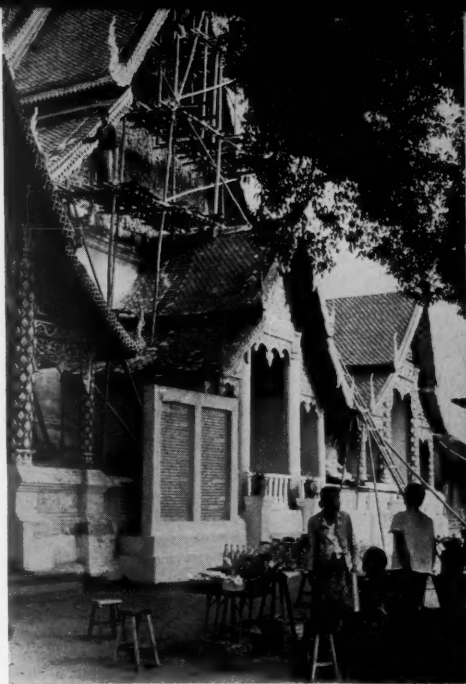
Behind the first tower a *cryptoporticus* belonging to a large Roman villa has been uncovered; in one corner was a beautiful female head in marble. It is larger than life size and a work of the period of the Antonines, derived from a Hellenistic original. The mouth, with open lips, suggests its identification as the head of a Muse, singing.

Other remains of the Roman city are some houses with mosaic floors, and the baths, but a great deal of work still awaits the archaeologist. At present we know something of Velia, but further excavation will result in the discovery of the greater part of an important city of Magna Graecia, one of the most famous in antiquity, and will provide considerable attraction for tourists as well as for scholars.

# ARCHAEOLOGY IN THAILAND TODAY

By MICHAEL SULLIVAN

**Chiangmai, Wat Suthep.** This temple on a hillside two thousand feet above the city has recently been completely restored. The final stage of the restoration is shown—the extraordinarily rich gilding which is a feature of Thai Buddhist shrines and visible proof of the wealth that is constantly showered upon them.



THAILAND HAS RECENTLY been much in the news as a critical area in the ideological struggle between East and West. This is not the first time that she has been the focal point of conflicting forces, though in the past these have often been cultural rather than political. Her geographical position ringed by other powers has made her subject throughout her history to a succession of pressures from different directions—from India and Burma, China and Cambodia. So the history of her art is the story of a complex and confusing interplay of styles as she fell under the influence of one dominant neighbor or another.

But the main lines of development of Siamese art are fairly clear. Finds at Pong-tük, west of Bangkok, dating from the third to the sixth or seventh century, establish the existence of an Indianized Buddhist settlement among the indigenous Mon people. This was probably but one of many communities which later came to be known collectively as Dvaravati, a kingdom which ruled over lower central Thailand until the coming of the Cambodians in



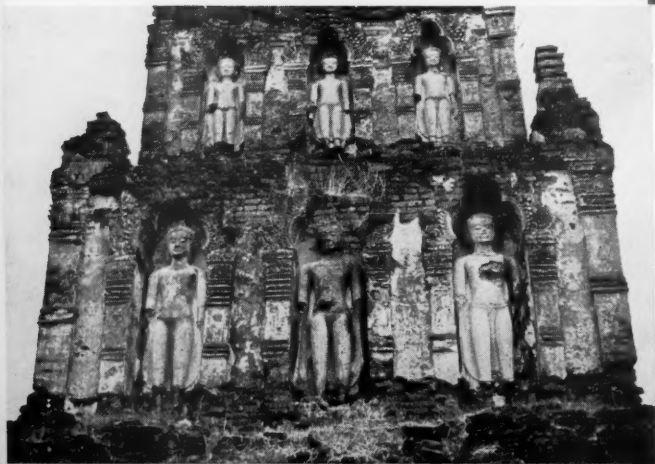
**Chiangmai, Wat Chet Yot.** Believed to have been founded in the early thirteenth century, this shrine is a copy of the Mahabodhi temple at Pagan in Burma, which in turn is a replica of the "mother church" built on the site of the Buddha's Enlightenment at Bodhgaya in Bihar. The rich stucco decorations with figures in relief probably belong to a restoration of the fifteenth century. The arched vault, almost unique in Thai architecture, is imitated from the construction of the original Mahabodhi temple.





Chiangmai, Wat Chiangman. The Pra Sila (Stone Buddha), on the left, is a small stone relief representing the Buddha subduing the wild elephant. His favorite disciple, Ananda, is on his left. The relief, a typical example of the Pala style of the ninth century, is believed to have been brought from India, via Ceylon and Sukothai, to its final home in Chiangmai. Of blackish limestone typical of Pala sculpture, it has been heavily gilded. It is an important document in tracing the importation of successive styles of Indian sculpture into Siam, and was imitated in local reliefs at Chiangmai. On the right is a later replica made to foil would-be robbers of this image, one of Thailand's most sacred.

Lamphun, Wat Kukut. Large and small *chedis*. The former is adorned with sixty standing Buddhas in relief, executed in stucco on brick, the latter with eight similar ones. The presence on these shrines, probably founded in 1218, of sculpture in the southern Dvaravati style, which in central Thailand had already given place to the Khmer-inspired "Lopburi style," has puzzled historians. This archaistic revival may have been inspired by the arrival in Lamphun in the thirteenth century of some revered relief of the Dvaravati period which was subsequently copied. This was a familiar process in Siamese art.



Lamphun, Wat Kukut. Detail of the south face of the large *chedi*. The lower central figure seems to be of much higher quality than the others, which may be later restorations. The fragments of the remaining stucco decoration recall the style of Lopburi.

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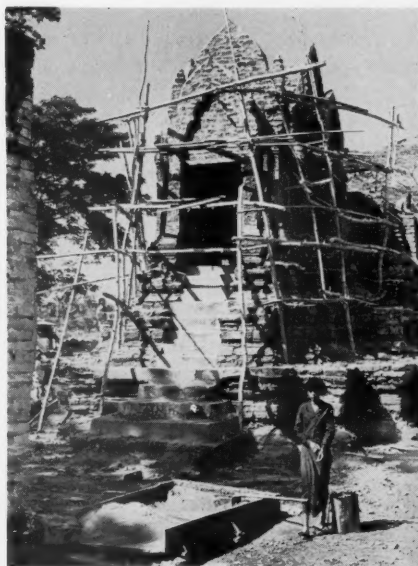


Pisnulok, Central Siam. Wat Mahathat, built in 1482 and since restored. This fine example of the Siamese *chedi* shows how the typical Khmer *prang* (spire) has been smoothed and streamlined into a form congenial to Siamese taste. Originally the colossal Buddha stood against the west wall of a large *bot*, or sanctuary, which has practically disappeared. It is executed in a native reflection of the style of Polonnaruwa in Ceylon, which deeply influenced Siamese art during the Buddhist revival following the expulsion of the Khmers. At its feet lie fragments of other stone Buddha figures which presumably once adorned the *bot*.

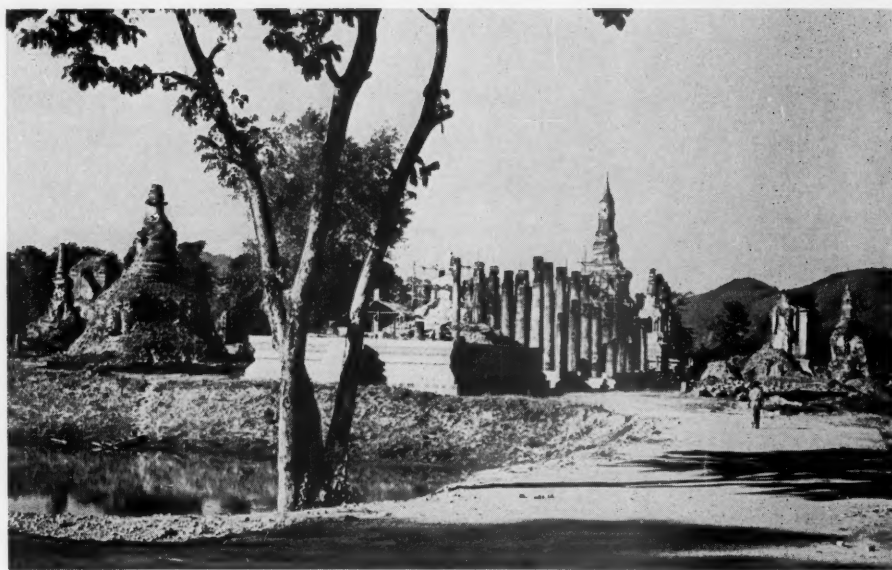
## ARCHAEOLOGY IN THAILAND TODAY *continued*

the tenth century. At the same time the kingdom of Srivijaya, the exact location of whose capital is a matter of dispute, brought other Indian influences up through the lower peninsula of Siam. When in the late tenth century the Khmer empire of Cambodia reached out westward to engulf central Thailand, a new influence from the East dominated Siamese art, and the "style of Lopburi" (capital of the vassal state in Thailand) is to all intents and purposes Khmer.

In time, however, Thailand grew powerful, threw off the Khmer yoke and finally sacked Angkor itself in 1432. Thereafter Khmer influences, at first subtly and variously blended with local conventions in the so-called U-thong style, gradually disappear and a new manner, named after the independent capital at Sukothai, takes its place. This is the first purely Siamese style, formed of the successful fusion of many elements, native and foreign. It includes remnants of Khmer conventions, echoes of the Dvaravati period and influences newly imported with the influx of Hinayana Buddhist monks from Ceylon. It is slightly mannered and feminine, revealing a grace and suavity of form which later, after the establishment in 1350 of the new capital at Ayuthya, was to harden gradually into a frozen set of conventions. The political upheavals that led in 1767 to the removal of the capital to Bangkok did nothing to liberate it.



Pisnulok. Restoration in progress at Wat Chulamani. This little temple in the Cambodian style, possibly of the twelfth century, has been steadily disintegrating for centuries. A few years ago the porch finally collapsed, carrying its exquisite stucco decorations to destruction. Restoration is in progress under the direction of the Archaeological Service.



Sukothai, Wat Mahathat. General view of the ruins which occupy the center of the palace area of Old Sukothai, showing reconstruction in progress. Note the quadruple row of columns of the original *bot* with the colossal Buddha seated before it (now being completely reconstructed), and to the right a standing Buddha similar in style and dimensions to that illustrated above.

As a result of this complex interweaving of styles, brought about by political events and mass movements of population, combined with a common Thai tendency to revive or perpetuate old styles, the chronology of Siamese Buddhist sculpture is still rather confused, although the combined efforts of Luang Boribai Boribhand, Curator of the National Museum in Bangkok, and Mr. A. B. Griswold, the American traveler and scholar, are beginning to bring order and sense into the picture.

Yet there are still many gaps. The early history of Siamese art is still obscure. The extent and duration of the Hinduized Dvaravati culture has not yet been established nor has that of the U-thong style. A quite separate chronology must be established for the art of the Northern Provinces, centered round Chiangmai and Chiengsen. Before these problems can be solved, however, a considerable amount of systematic excavation will have to be undertaken. Thailand is almost virgin soil for the archaeologist. But if the possibilities are great, so are the obstacles. The Archaeological Service under Luang Boribai Boribhand has neither the funds nor the technical staff to cope with its many problems, the most serious of which is that of keeping tottering buildings on their feet. Every year, while public money is spent on the consecration of new temples and *chedis* (or stupas, Buddhist relic shrines) which the country can ill afford to support, more and more ancient shrines crumble to dust.

The Archaeological Service has its hands full with the urgent task of conservation, simply to prevent what it can from falling into ruin. Efforts have been made to preserve and strengthen buildings still standing, notably at Pimai, Lopburi and Ayuthya. But sometimes it is too late. At Pisanulok, for example, the beautiful Khmer-style porch of Wat Chulamani recently collapsed, and present repairs can never restore its fallen stucco decorations, while the tall *chedi* of Wat Yot Thong nearby, described and illustrated by Claeys in his *Archaeology of Siam* in 1931, has since entirely disappeared. The slender resources of the Archaeological Service can maintain a unit to work on the reconstruction of the main temples at Sukothai, but at Sawankolok, forty miles to the north, the shrines of the Thai city crumble silently away in the jungle. Lovers of Oriental ceramics know well the products of Sawankolok's pottery factories; but the ruins of the city itself, of considerable importance in Thai history, are sadly neglected, some being so deeply buried in the undergrowth that it is impossible to photograph them. And even at Sukothai government policy is to rebuild ruined shrines, no doubt from motives of Buddhist piety, rather than to excavate, and no systematic digging has yet been carried out at this most important site. In fact, scarcely any scientific excavation has been undertaken since 1927, when members of the *École Française d'Extrême-Orient* collaborated with the Siamese government in excavating

## ARCHAEOLOGY IN THAILAND TODAY *continued*



Sawankolok, Wat Nang Phya. Deeply buried in the bamboo jungle is all that remains of this temple—a large stupa and beside it this one remaining wall of the *vihara* (hall for worship), with exquisite stucco decorations.

Buddhist sites at Pong-tük and Pra-Pathom and thus clearly demonstrated the penetration of Indian influence in that area. Yet even there much remains to be done, for air photographs taken by the R.A.F. in 1945 show clear indications of a city wall with temple enclosures, a road and a canal, not more than a mile from Pong-tük itself; the archaeologists working at the site in 1927 knew nothing of its existence, and indeed it is still unexplored.

THE HISTORY OF SIAMESE ART presents a number of fascinating problems not yet solved by the archaeologist or the epigrapher, partly caused by a confusing eclecticism and a tendency to revive former styles. For example, the square *chedi* of Wat Kukut at Lamphun in North Thailand, probably founded in 1218, is adorned with standing Buddhas in relief strongly reminiscent of the Dvaravati style of South-central Siam, although in that area it had already given place to a new Khmer style which was a direct result of the Cambodian occupation. Is this apparent anachronism due to a deliberate revival of a forgotten style? If so, why? The tendency throughout the Buddhist world for artists and sculptors to copy a particularly venerated image may account for this practice. It is not unlikely that with the establishment of the northern capital by King Ram Khamheng in the mid-thirteenth century, a

sacred image of the Dvaravati period may have been brought up from the south to be the model for the reliefs in the niches of Wat Kukut.

One such sacred image, the so-called Pra Sila, or Stone Buddha, is the most closely guarded treasure of Wat Chiengman at Chiangmai. It is a small stone relief representing Sakyamuni (the Buddha) subduing the wild elephant. In pure Pala style, it was almost certainly brought by monks or pilgrims from India. That it was copied, at least locally, can be seen from plaster statues of the Buddha in niches in the neighboring temple of Wat Sirikot; yet this temple can hardly have been founded before the fourteenth century. The Pra Sila is a precious document in Siamese art history; through the kindness of the Abbot of Wat Chiengman I was able to photograph it side by side with the replica which is generally shown to visitors and is kept as a decoy to foil prospective robbers. Such archaisms, however, may have been due simply to a local whim. The temple of Pra Yün at Lamphun, for example, has a *chedi* in the Burmese style which led the late Prince Damrong, the father of modern archaeology in Thailand, quite naturally to date it in the period of Burmese suzerainty between about 1550 and 1874. But the abbot of this monastery, now a very old man, remembers that when he was a boy the *chedi* was in a totally different style with no



Sawankolok. Unlike Sukothai, where a considerable amount of restoration is in hand, the ruins of the Thai city of Sawankolok are still untouched and seldom visited. Here are shown two of the central *chedis* of Wat Phra Chedi Chet Tae, raising their graceful spires above the jungle. Note in a niche the large Buddha seated on a Naga (serpent king of Hindu mythology), a theme introduced during the Khmer occupation.

hint of Burmese influence, which appeared in a subsequent rebuilding. And at Sukothai I saw workmen at Wat Sri Cum reconstructing a gigantic seated Buddha in a most convincing version of the style of the thirteenth century. A few decades of subtropical rain, a score of seasons of fresh vegetation, and who would believe that this colossus is in fact a restoration of 1955? These instances, which are typical, suggest that in tracing the development of Siamese architecture and sculpture the evidence of style alone is not enough and may, indeed, be wholly misleading. In this regard, the work now being done by Luang Boribai Boribhand and Mr. Griswold on selected sculpture bearing only dated inscriptions is likely to yield more fruitful results than any of the purely stylistic investigations that we have had to depend upon so far.

Another important problem awaiting final settlement concerns the route by which Indian traders and Buddhist monks crossed the Kra Isthmus on their way eastwards to Funan, the Hinduized kingdom which was flourishing in Tonkin as early as the second century A.D. and probably earlier. In 1935 H. Quaritch Wales found sufficient evidence near Takuapa, on the west coast of the Isthmus, to put forward the theory that this was the site of Takola Mart, the trading port which Ptolemy located on this coast (the "Golden Chersonese" of the Greek geogra-

Lopburi, Wat Prang Sam Yot. Lopburi was the provincial capital, under the name of Lavo, during the Cambodian occupation of central Thailand from the tenth to the thirteenth century. The architecture of this period is therefore thoroughly Khmer. Buddhist monks like the two in the foreground are still a familiar sight all over Thailand.





## ARCHAEOLOGY IN THAILAND TODAY *continued*



Lopburi. Colossal stone image near Wat Nakhon Po Sa. Originally carved as a Sivaite deity during the period of Khmer occupation, it was later recut to meet the requirements of revived Hinayana Buddhism. Note how the skirt, or *dhoti*, of the Hindu figure has been cut away on the front half of the figure, leaving a ridge along the outer edge of the hips and legs.

pher) in the second century A.D. Recent opinion, however, has favored a site near the modern town of Trang, farther down the coast. At the same time it was suggested, on the basis of the discovery of splendid examples of Buddhist bronze sculpture of Pallava type at Chaiya on the Bay of Bandong, that this city may have been the original Srivijaya, first capital of the Sailendra Empire, although Professor Coedès maintains that it was located near Palembang in Sumatra. This question, still under discussion, is of vital importance in tracing the early history of Southeast Asia. It is unlikely to be finally settled before a considerable amount of archaeological work—both general surveys and detailed excavations—has been carried out.

Thailand is one of the most peaceful and prosperous countries of Southeast Asia. To these devout Hinayana Buddhists it is important that shrines be used and cared for, but when a temple gets too old and is beyond repair there is no lack of pious benefactors to found a new one. Indeed, the familiar red, blue and gold roofs of the *bot* (sanctuary) curving gracefully over the trees of a Siamese village, with the slender silver spire of the *chedi* beside it pointing its finger to the sky, present a lovely sight which no traveler in Thailand can forget. These shrines, constantly renewed and replaced, are a tribute to the strength of the Faith. But in the meantime the scholar and the archaeologist are awaiting their opportunity to complete the still unwritten chapters of Thailand's early history.

• Michael Sullivan studied at Cambridge University (B.A. 1939, M.A. 1949), later at London University (B.A. Hons. 1950) and at Harvard University (Ph.D. 1952). During 1950-51 he was Rockefeller Traveling Fellow, in 1951-52 Harvard Scholar, and from 1952 to 1954 he held a Bollingen Research Fellowship. Mr. Sullivan has traveled extensively in China and more recently in Siam, Cambodia, Japan and the Philippines in connection with the establishment of the Department of Art History and the Art Museum of the University of Malaya, in Singapore, where he is now Lecturer as well as Museum curator.



**PORTRAIT OF A GIRL.** 100-50 B.C. The last days of the Roman Republic witnessed a flourishing realistic portraiture of many phases. A group to which this piece must be added is exemplified by fine portraits in Oslo, in the Terme in Rome and elsewhere. They have been dated to the first half of the last century B.C. This piece comes from the time of Sulla or later. The elaborate hair arrangement, with the front in a "melon" dress of Greek tradition and the back in long tight curls looped up and pinned close to the back of the head, is known also from relief sculpture of that age. Coarse-grained crystalline white marble, not polished. Height 12¾ inches. The head was purchased in 1913.



## THE ROMAN COLLECTIONS OF

## THE *Walters* ART GALLERY

By DOROTHY KENT HILL  
*Curator of Ancient Art*

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**B**ECAUSE the archaeological collections of the Walters Art Gallery are sizable it has been decided to limit the presentation here to one oft-neglected section, the Roman department. This department is and will remain chiefly the collection of Henry Walters alone. Inheriting a large but circumscribed art collection from his father, William T. Walters, in 1894, he undertook a purchasing program of gigantic scale and broad scope and thus accumulated his enormous bequest of 1931 to the city of Baltimore. All but one of the objects here presented are of his collecting.

Following the launching of the building project for the present Gallery Mr. Walters negotiated, at the beginning of the present century, the purchase of the Massarenti Collection in Rome. This collection, belonging to a priest, Don Marcello Massarenti, and long housed in the Accoramboni Palace which stood until recently at the foot of Vatican Hill, was little known and was the result of a long period of quiet amassing, many items coming from excavations in and near the city of Rome during the second half of the nineteenth century. It included, for example, most of the sarcophagi from the tomb of the Licinii which had been discovered in 1885 on the Via Salaria and the lesser of the bronze portraits from the cache discovered in 1880 under the English Church in the Campus Martius. Besides Greek, Etruscan and Roman material—sculpture of all kinds, copies, portraits and sarcophagi, pottery and metalwork—it included a large collection of Italian paintings and some examples of every art known to Italy. Rarely did such a large collection leave Classical lands for private posses-

sion in the United States, and this one formed the basis for a future general museum. Besides the more aesthetic objects there were inscribed altars and tiles, hardware and utensils of bronze, household deities—in short, all the things that raise an institution above the entertainment level to the plane of serious endeavor, historical and artistic. The objects were of varying quality, a very few being masterpieces. Five items in the present review were Massarenti's.

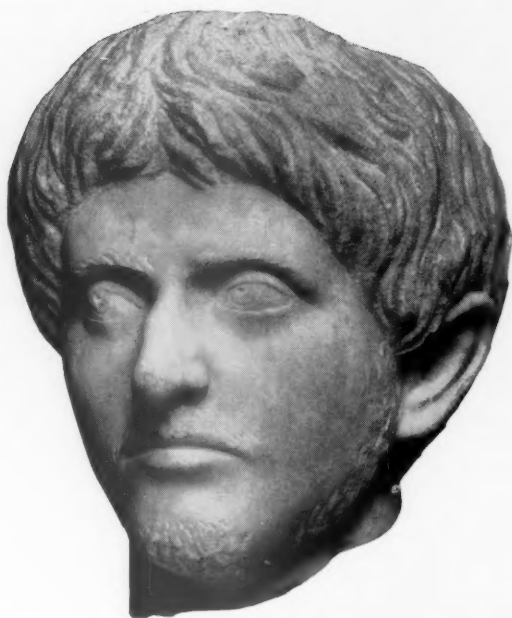
The Massarenti purchase was only a beginning. Roman acquisitions continued, though at a slower pace, for the remainder of Mr. Walters' life. It should be realized that they constituted one relatively small place in the formation of a catholic collection which in itself was the avocation of a busy man. Mr. Walters was the regular client of a few chosen dealers, chiefly Parisians, who bought for him at auction, received consignments from other dealers and negotiated with owners. The Praxitelean satyr of which we illustrate a detail was one of the later accessions, not exhibited before Mr. Walters' death. Having been discovered in the nineties of the last century at Porto d'Anzio, and once in the possession of the Mengarini family of Rome, it was purchased by Mr. Walters from a dealer in 1928. In contrast to the case of this satyr there are instances in which the date and channels of acquisition are shrouded in mystery.

The Roman department shares with the Greek the Main Court of the Walters Art Gallery. While this court, styled after the later Renaissance palaces of Italy, does not minister to the needs of every separate work of art, it provides a dignified and appropriate background.



**GRAVE RELIEF OF HUSBAND AND WIFE.**  
Second century A.D. Double grave reliefs were most common in Republican times. This, by exception, comes from the time of the Antonine emperors, as is clear from the woman's hair arrangement of long braids wound about the head, and the man's short, waxy beard. The realistic treatment of the eyes was new at this time. White marble, dull finish, with tool marks visible. Very high relief; three hands which protruded farthest have been lost. Height 37¾ inches. Acquired as part of the Massarenti Collection, 1902.

**PORTRAIT HEAD.** Third century A.D. The precise position of this head within the orbit of the late antique is not certain. By the third century there was deterioration in the plasticity by which Roman portraiture had been distinguished and there developed instead a schematized style which is not without merit, as this case proves. The face is little modeled but the bent nose gives individuality (the lower part of the nose is restored, but the direction is apparent). The mouth is geometric. Eyes are rendered in detail by the usual formula. Beard, mustache and brows are roughly carved and the hair mass is generalized and impressive for its over-size. Traces of red remain in the hair, indicating that the hair was colored. Possibly the subject was Semitic and the portrait may be from the eastern part of the empire. Fine-grained white marble. Height  $10\frac{5}{8}$  inches. Purchased in 1924.



THE *Walters* ART GALLERY *continued*



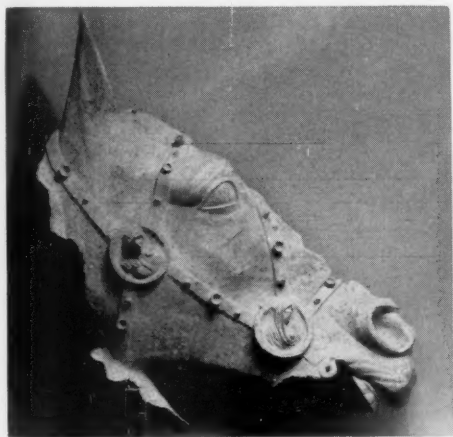
**GILDED BRONZE HORSE HEAD** [right, opposite]. Late Republican or early Imperial times. This fragment and an ornamental sword, both belonging to an equestrian statue, were found about a hundred years ago at Suasa, not far from Ancona on the west coast of Italy. A more complete group, two horses and riders, has recently been discovered only a few miles from Suasa. The bridle is heavily ornamented; the *phalerae*, or disks, placed where the straps cross, bear relief busts of a soldier and a woman. The nose is slightly twisted. Length  $21\frac{1}{2}$  inches. Acquired as part of the Massarenti Collection, 1902.

**HEAD OF A GODDESS.** Roman copy of a Greek work of the second half of the fifth century B.C. This is one of several accurate Roman copies of a draped figure (now lost) by one of the great sculptors of the Golden Age, perhaps Pheidias. The best preserved copy is Copenhagen's "Hera Borghese," a figure draped in thin chiton and heavy himation, looking downward to the left and raising the right hand. Our badly damaged head was once much more restored, having had a false top and a misfit bust, as well as the restored nose, lips and chin which have been left because it would be impossible to remove them successfully. Even in this battered state the head is majestic. The back hair is held by a net, the ends of which are carried around the head. Pentelic marble. Height 13 inches. Acquired as part of the Massarenti Collection, 1902.



**MARBLE SARCOPHAGUS**, for man and wife. On the Via Salaria just outside Rome there was a tomb with two chambers which was in use by the family of the Licinii and Calpurnii for many generations. Portraits of them and their distinguished connections, including Pompey and Livia, wife of Augustus, were found in the outer chamber, together with altars bearing inscribed names, and are now in the Ny Carlsberg Glyptotek, Copenhagen. In the inner chamber were ten sarcophagi, all later than the portraits; of these seven are now in the Walters Art Gallery. The family worshipped Dionysos Sabazios and the decoration of the sarcophagi makes symbolic reference to this cult.

This is one of the latest sarcophagi, dating about A.D. 210. The scene on the main part shows Victories with standards and shield, while the cover has little winged figures erecting a trophy from captured armor. Length 7 feet, 4 inches. Acquired as part of the Massarenti Collection, 1902.



**STATUE OF A YOUNG SATYR.** Roman copy of a work made about 370 B.C. by Praxiteles. The original was of bronze. It may have been the famous "pouring satyr" which stood in the Street of the Tripods at the foot of the Athenian Acropolis. This satyr, distinguished from a human being only by the delicately pointed ears and the tiny tail, was pouring from a pitcher in his raised right hand into a basin held in his outstretched left. This is considered one of the best of many copies, and the undamaged neck makes it a valuable document on the original, which must have closely resembled the famous Hermes at Olympia. Height 3 feet, 8 inches. Purchased, 1928.





**MARBLE SARCOPHAGUS**, about A.D. 140. From the same tomb chamber as the preceding but much smaller and several generations earlier in date. The main scene shows two panther-griffins guarding a cult object of Dionysos Sabazios. On the front of the cover little winged gods mounted on fabulous sea monsters join in the worship of the god of wine. At the end (shown at the right) is another griffin, this time in motion, and above, on the end of the cover, two pigs flank a tree guarded by a dog. Length 4 feet, 3 inches. Acquired as part of the Massarenti Collection, 1902.

NOTE: For additional information on the sarcophagi see Lehmann-Hartleben and Olsen, *Dionysiac Sarcophagi in Baltimore* (1942); for the other objects from the Licinian tomb see V. H. Poulsen in *Journal of the Walters Art Gallery* XV-XVI (1952-53); and for the pouring satyr see Weege, 89. *Winckelmannsprogramm* (1929).



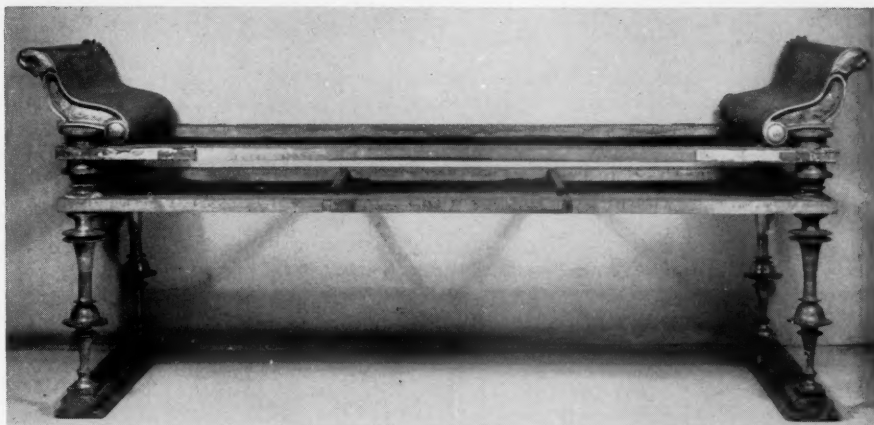
**BRONZE STATUETTE OF DIONYSOS**. Third century A.D. Found about 1862 at Le Thuit, France. A cutting at the back of the base, together with a mark of attachment at center back, suggests that the figure was the leg of a table or folding table. The curiously infantile face and the rare ornament of bud and leaves on the head occur on other furniture of this age.

A panther, Dionysos' sacred animal, stands beside him. The missing object in his left hand may have been a wine cup. The upper part of the staff is modern, but the original details were probably the same: a pine cone and a ribbon, crowning the "thyrsos" or Dionysiac staff. Height  $6\frac{3}{8}$  inches. Probably acquired soon after the Forman sale in 1899.





## THE *Walters* ART GALLERY *continued*



### BRONZE COUCH WITH RESTORED WOOD FRAME.

Couches of this type were in vogue from the third century B.C. through the middle of the empire. This example, judged by its proportions and decoration and their place in the developing series, belongs to about the middle of this period, about the first century B.C.

Such couches were used at banquets, but evidence of water having dripped down the legs suggests that this one was, at least in its final usage, a bier in a tomb. A characteristic feature of the couches is the bolster-like head rest, of which some had only one while others were double-ended. This distinction may indicate the position of the couch at the banquet table. The present example had two bolsters, their lower parts ornamented by heads of winged baby gods (one is preserved), the upper parts by two ducks' heads and two lions' heads. The central part of such couches is never preserved, so one presumes that it was always of wood. The

composition of the actual top of the couch is problematical. It was probably a netting of string or thongs attached to the wood frame, giving a springy support to the reclining banqueter.

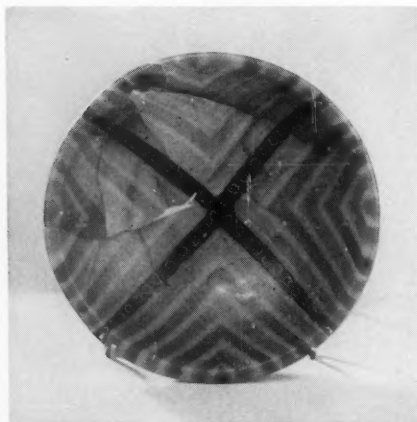
A detail of the couch is shown above. The lion takes the place of the duck's head on the other side. The little winged figure, a cupid or one of the Bacchi, is the only one of the four rondels preserved. A fragment of sheet metal and a bit of wire soldered to the rail suggest that there was elaborate decoration of this member.

Length of top (as restored) 5 feet, 10 inches. Acquired at the Brummer auction, New York, 1949; previously in the Ruesch Collection. When purchased, the parts that are now bright yellow were heavily coated with green corrosion and the metal portions belonging to the two ends had been joined to each other without any wood frame. As a result the effect was that of a complete small seat.



**RED JUG WITH BARBOTINE DECORATION.** Augustan Age (30 B.C.-A.D. 14). The decoration of this rather rare pottery ware was applied free-hand in much the way that decorative icing is applied to cakes with a pastry tube. Clay suspended in water was forced through a perforated instrument onto the surface of the vase. Note the fineness of the birds' tiny legs. They stand among weeds in a scene typical of Augustan art and frequently reproduced in fine silverware. Barbotine comes in general from the eastern Mediterranean; this piece reputedly comes from Samsun on the south shore of the Black Sea. Height  $8\frac{3}{8}$  inches. Purchased 1914.

**ASKOS OF GLAZED WARE.** Early first century A.D. The shape of the body is that of a wine skin and the handle is made in imitation of a tree trunk. Lead glaze, invented during the first century B.C., was the first glaze to make pottery absolutely non-porous (the familiar blue-glazed ware of Egypt is not pottery). The common lead-glazed cups have a green exterior and yellow interior. This askos, by exception, is painted under the yellow glaze of the exterior in natural colors—green and purple for vine leaves and grapes, brown for the strings that bind them. The interior is glazed green. Height  $5\frac{5}{8}$  inches. Purchased 1926.



**BOWL OF COLORED GLASS.** First century B.C. The manufacturing process is complicated and suggests culinary processes. To make the stripes that divide the bowl into quarters, tiny rods of rose and of clear glass were combined in a single rod, with the clear surrounding the rose, and then fused. Next, this rod was sliced like a jelly roll and its little sections fused in black glass to form a decorated rod chiefly black; and finally this rod was combined in a mold with green, blue and yellow rods in a geometric pattern. The whole was then fused to form the bowl. Diameter  $5\frac{1}{4}$  inches. Purchased 1929.

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Air view of the south shore of Jamestown Island in front of the Ambler House showing test trenches. The standing ruin dates from the eighteenth or nineteenth century. (National Park Service photograph.)



## Rediscovering Jamestown

By JOHN L. COTTER

*Supervising Archaeologist*

Colonial National Historical Park

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IT IS A STRANGE FACT that, for all its manifest importance as the site of the first permanent English settlement in the New World, Jamestown, Virginia, has remained almost unknown archaeologically. The historical facts of the "Starving Time" of 1609-10, the First Legislative Assembly of 1619, the Indian Massacre of 1622 and Bacon's Rebellion (1676) are well known. In addition there have been several excellent short, specialized reports by National Park Service researchers on brick and lime kilns, glass making, iron, pewter and ceramics, but no general report on the excavations which have been carried out sporadically since 1934. In 1954 a

two-year program was set in motion to fill in the most important gaps in the archaeological picture in anticipation of the extensive interpretive program for the 350th Anniversary celebrations in 1957.

Often implemented by demands for investigation in advance of construction or land surface development and for site interpretation, this program has had a more fundamental purpose—to contribute to a vivid, three-dimensional view of the economy and society of the seventeenth century settlers through evidence of their arts and crafts, their homes, workshops and nascent industries. Knowledge of physical evidence—buildings, other

## Rediscovering Jamestown *continued*

• From April 1 to November 30, 1957 the National Park Service, the State of Virginia and Colonial Williamsburg jointly are honoring the "Triple Shrine" of Jamestown, Williamsburg and Yorktown. Colonial National Historical Park, comprising Jamestown Island, Yorktown and the parkway between, has built two new museum-visitor centers, one at Jamestown and the other at Yorktown. At Jamestown several important ruins are marked above ground, and a tour road opens up the entire island to visitation for the first time. Across the causeway on Glasshouse Point the original glass furnace structures of 1623 have been exposed and a working replica is in operation. Nearby the State Festival grounds contain a replica of the First Fort and a number of exhibit buildings present the theme of seventeenth century culture in the Old World and the New. Colonial Williamsburg has greatly expanded its facilities and new tour roads open up the Yorktown battlefield to features checked by archaeological investigation, notably the recently discovered Redoubt 10, key to the British defences.

features, and artifacts—serves to give presence and definition to daily life at the first successful English settlement. This life nurtured the spirit of independence which was to divide the colonies from Europe and lead the way toward a new nation and a new adventure in human freedom. Before our knowledge can be formulated, however, a firm foundation of basic research in seventeenth century artifact typology and associations must be provided through intensive cooperation between students on both sides of the Atlantic.

In the 141 structures which have been excavated lies evidence from the first decades of the seventeenth century to the final decade of the eighteenth century and the ensuing 150 years of plantation life. Ruins of two state-houses and possibly a third, all burned, have been uncovered. During the past two years thirty structures were disclosed in the course of systematic explorations by means of a fifty-foot grid of three-foot test trenches. Included in these were two impressive houses, one the largest seventeenth century residence yet discovered at Jamestown and possibly even the long-sought second Statehouse, the other a "long house" of four units separated by party walls, which may have accommodated several households or served as a hostelry. Also of singular interest was the workshop of an "industrial" area near Pitch and Tarr Swamp, on the periphery of Jamestown.

Among the most intriguing and significant archaeological features at Jamestown are the ubiquitous ditches, used both for drainage and as property boundary markers. Since 1954, sixty-three of these ditches have been

located, bringing the total found to ninety-six. The new discoveries are expected to provide new leads for the possible identification of property descriptions which have come down from the seventeenth century at the Richmond, Virginia, Land Office and in the Ambler Papers.

But the sum of all findings, buildings, landmarks and, above all, the artifacts that survived in the ground is chiefly a sense of understanding of the "feel" of seventeenth century daily life. Excavations at Jamestown have impressed those on the research staff at Colonial National Historical Park with the fact that archaeology is able to bring to history a wealth of information on the activities and implements of daily life. The essential purpose of both historic and prehistoric archaeology is to convey to the present a sense of the past—its people, their customs, arts and crafts, origins and fate. For an historic site, the last two are a known quantity, highlighted by vivid glimpses of personalities. But any evidence which contributes to an understanding of a people at a given time, the way they lived, the things they made and used, and their economy must serve to illuminate history as well as prehistory. With this thought in mind, we shall consider several representative activities at Jamestown, among them lumbering and pottery making.

As the first tangible industry on the Island, known to have begun with the first cargo of clapboard sent back to England in 1607, lumbering is attested at Jamestown excavations by numerous wedges, an assortment of axe blades, draw knives, race knives and other implements

used in preparing wood for construction purposes.

Surprisingly, almost nothing was known—and little suspected—of the character of pottery-making efforts at Jamestown. As in Europe, seventeenth century utility wares have been largely ignored by students anxious to record decorated types. Yet a characteristic local utility ware is here, as in most pottery-using sites, prehistoric or historic. And, as expected, the plain, undecorated earthenware milk jugs and assorted jars and dishes, lead-glazed only on the inside, retain essentially the shapes handed down in England from mediaeval times to the present day.

Here, too, was an opportunity to make a comprehensive test of dating methods applicable to types of smoking pipes. The simple fact that the first contingent of settlers included a pipe maker has often been overlooked. The settlers at Jamestown did not pattern pipes directly after the Indian prototypes. They already had pipes when

they arrived, and although true Indian pipes are found on the Island, these are unmistakably distinct. The roulette-decorated tan and red clay pipes often encountered here may not be of direct Indian origin; they may well have been made locally by the settlers, or by Indian slaves in imitation of the European product.

Interesting side-lights on the settlers' life are sometimes provided by archaeological discoveries. A circular pit near a large mansion or public building coincides in design with excavated sixteenth and seventeenth century English ice-storage houses. The long building mentioned previously was unexpectedly discovered in a portion of Jamestown long considered least likely to produce a major structure. This well preserved foundation measures 167 feet by 23 feet, yet not a word of it has come down to the present day in known records. Fortunately, artifacts buried in the fire-marked wreckage of the eastern cellar section give a clue to an occupation during the last

General ground view of the area covered by the air view, showing the test trench grid excavated at fifty-foot intervals in the undisturbed earth. Altogether over six miles of such trenches have been dug during the past two years. (National Park Service photograph.)





## Rediscovering Jamestown *continued*



A large structure suggesting an important residence or a public building was discovered unexpectedly near Pitch and Tarr Swamp at Jamestown. The workman is standing in a brick-paved cellar in which a large iron pile-driving weight (extreme right) was found. Artifacts associated with this structure date from before the mid-seventeenth century to the last quarter of the century. Like most Jamestown structures, this house, No. 112, was burned down. (National Park Service photograph.)

quarter of the seventeenth century, possibly extending into the early eighteenth.

As for the artifacts themselves, explorations at Jamestown, while amassing the largest collection of seventeenth century British colonial artifacts in the New World, go far beyond the mere collecting of antiques, *curiosa* or "relics." The things men used sometimes tell vivid stories which no one ever bothered to write down. Too often the student of colonial life in America simply goes to contemporary English houses and collections of utensils to describe what Americans did, made or used. True, the outlines are the same; techniques and forms may be comparable. But the differences are worth looking for and identifying. These were no longer Englishmen and they were beginning to do things differently, adapting custom and practice to new crops, settling themselves in new homes in an environment subtly different from any in Britain, and as frontiersmen borrowing directly and indirectly from the native Indians. Even when they used the same types of tools and deliberately sought to live

as they had at home, the settlers could never again be identical with their contemporaries in the Old World.

Take, for instance, the discovery of two pits on Jamestown Island—one for ironworking, possibly even the early iron-making trials, the other definitely an armorer's forge. We know iron was worked in pits even at the site of St. Paul's Cathedral, as Christopher Wren's masterpiece rose above the blackened ruins of London after the Great Fire of 1666. Iron had been worked in England for centuries. But at Jamestown a simple iron-working pit with its bits of calcined shell, charcoal and bog iron was an American phenomenon. From this iron were made the first American tools, implements needed for a new life in a new land. Innovations could not be long in coming. Likewise, the armorer's forge pit discovered in 1955, unexpectedly preserved within a Confederate earthwork, contained a number of matchlocks, obsolete gun parts which had been supplanted during the first quarter of the seventeenth century by more efficient snap-haunces for coping with the game and the Indians in the

wilderness. Such self-dependence was to lead toward actual innovation and local industry. All this aside from the fact that we have here the actual tools used by the settlers; as such their value and interest are unique.

It remains now to list a few ways in which the archaeologist can and does contribute to a more rounded picture of an historic site, using Jamestown as an example.

1. The ecological setting. Archaeologists often turn up data relevant to the fauna, flora, climate and geology of the locality of an historical site. At Jamestown an inquiry into the formation and development of Jamestown Island permitted a better understanding of erosional factors. These in turn were directly related to the identification of structure locations along the receding western and southern shore. When it was understood that the site of the First Fort no longer exists on land, the known fact of erosion could be better evaluated in terms of distances

from the present shore line. In turn, we now realize the fate of buildings known to have been standing close to the shore.

2. The physical site. Archaeological techniques are useful in locating and identifying forgotten house sites, land holdings and other features for which no historical records remain. For example, investigations beneath the foundations of the Ludwell-Third and Fourth State-house row west of the church have disclosed an extensive, hitherto unrecorded cemetery which may belong to the calamitous early days of the settlement—possibly the "Starving Time" during which ninety per cent of the settlers perished.

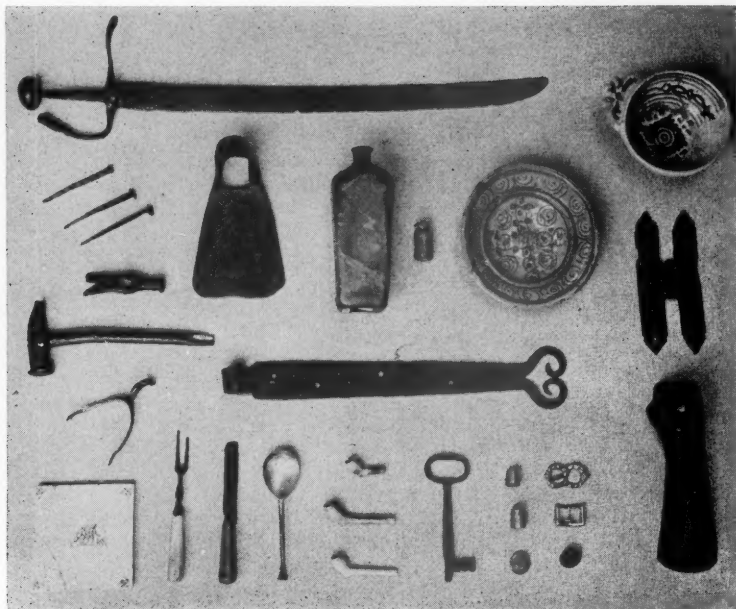
3. Objects related to daily life and its activities may set the tone of a community and contribute to a knowledge of relative datings for various features.

When analyses of artifacts from given locations are

Articles which found their way to Jamestown tables by the mid-seventeenth century include a brass pricket-type candleholder, a plate of English "sgraffito" earthenware, a Venetian wine glass, a lead-glazed earthenware cup, probably made locally, a candle snuffer of brass and a wine bottle.



## Rediscovering Jamestown *continued*



A representative collection of Jamestown artifacts excavated since 1934 from the site of "New Towne."

complete and relative datings are established, it should be possible to utilize property lines and drainage-ditch lines, with other landmarks, to define the location of certain land tracts for which descriptions and dates are recorded.

4. Checks and proofs. Archaeological evidence often sets the facts straight with reference to traditions, folklore and misconceptions which find their way into the literature relating to an important historic site. For example, the traditional location of New Towne was on the west end of Jamestown Island. Exploration showed it was in the southern portion. Eventually, even if no map of Jamestown is discovered, a fair over-all picture of the settlement at various times during the seventeenth century may be obtained.

Years of careful research remain before the many types of artifacts—building hardware, domestic utensils, personal effects, household furnishings, agricultural implements, industrial tools, weapons and many others—can be properly classified and dated. Many studies of seventeenth century artifacts, such as nails and hinges, are incomplete or lacking today. The hope of the National Park Service is to initiate and facilitate studies which will attract widespread interest and support.

Now in progress is a report on the past two years of field work at Jamestown, to be completed in 1957. A summary report in booklet form illustrating the most important artifacts and relating them to Jamestown life and times will be issued by the National Park Service at the 1957 celebrations.

• The author is Professor of History at the University of Missouri. His chief interest is in the history of ideas. Professor Mullett has recently published *The Bubonic Plague and England* and is now writing a book on the idea of history in eighteenth century England.

## ENGLISHMEN DISCOVER HERCULANEUM AND POMPEII

BY CHARLES F. MULLETT

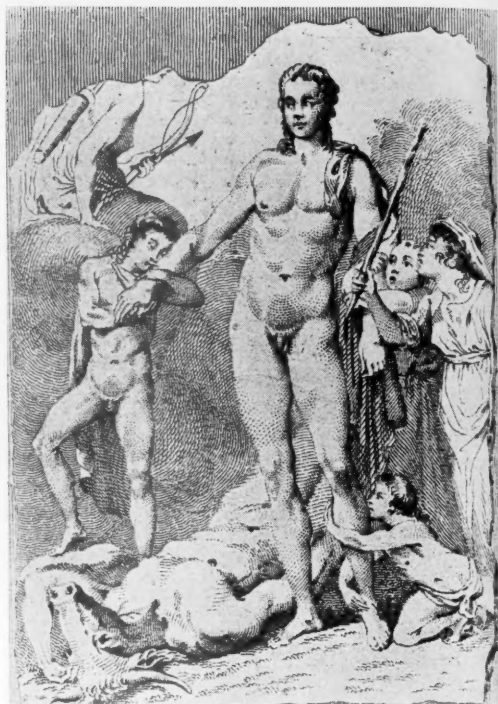
IT WAS AT ROME, on the 15th of October, 1764, Gibbon tells us, as he "sat musing amidst the ruins of the Capitol, while the barefooted friars were singing vespers in the temple of Jupiter, that the idea of writing the decline and fall of the city first started" to his mind. Actually, by his own admission, leaven had long been working. While a boy at Oxford he began to write *The Age of Sesostris*, of which the "imperfect sheets" survived at the bottom of a drawer until 1772. By the time he was twenty-one he was avidly reading ancient authors and composing an *Essay on the Study of Literature* which, in after years, he thought did "credit to a young writer of two-and-twenty years of age"; from this it was but a short step to recognition that he "aspired to the character of an historian." Once he had voiced his goal he sought a subject. Reading widely and thinking as he read, he turned more and more to antiquities, Latin antiquities most of all. He devoured the great scholars; he studied topography and the "science of medals"; he traveled through Italy. At last he entered the Eternal City and trod "each memorable spot where Romulus stood, or Tully spoke, or Caesar fell"; and so he came to his resolution to write *The Decline and Fall*.

Out of these experiences came the historical masterpiece of the century. But though no one else left such a monument, Gibbon owed much to nameless contemporaries whose enthusiasm for antiquities created a living past. These latter, so far as concerns the English scene, manifested their interests most diversely—local monuments, mediaeval survivals and ancient art, inscriptions, coins and kitchen utensils. Although earlier antiquaries had investigated such varied items since the mid-sixteenth century, the major expression was literary, and only in the later seventeenth century did archaeological activity attract much attention. Even then, and for decades to come, the interest was sporadic

1. Theseus slays the Minotaur. This, the first plate from *Herculaneum* to be printed in the *Gentleman's Magazine*, was chosen first largely because Winckelmann, the famous German art historian, had given it priority in an account of the paintings found in *Herculaneum*. *Gentleman's Magazine* XLIII (1773) 9-10.

2. This plate, including engravings of three small paintings and a brass medal (*Gentleman's Magazine* XLIII 264), was accompanied by a request for thoughts from "our ingenious readers." The chariot drawn by a parroquet and driven by a grasshopper proved particularly interesting to subscribers.

3. The Discovery of Orestes to his Sister Iphigenia or The Judgment of Appius (*Gentleman's Magazine* XLIII 36, 56), the second of the plates to be reproduced, also prompted a request for readers' comments. According to one opinion, the figures represented Orestes, Pylades, Troas and Iphigenia; according to another, Appius, Claudius claiming Virginia as his slave, the pretended mother of Virginia, Virginia's lover and her governess.



1

## HERCULANEUM AND POMPEII *continued*

and the amateur dominated the scene. Uncritical and uninformed as the enthusiasts were, they did supply better equipped students with materials that otherwise might have been lost. This was as true of the antiquities discovered at far off places such as *Herculaneum* as it was of those close by, and the exciting reports of the former vastly stimulated curiosity about the riches of a country churchyard, an ancient altar, a sunken road or a crumbling wall.

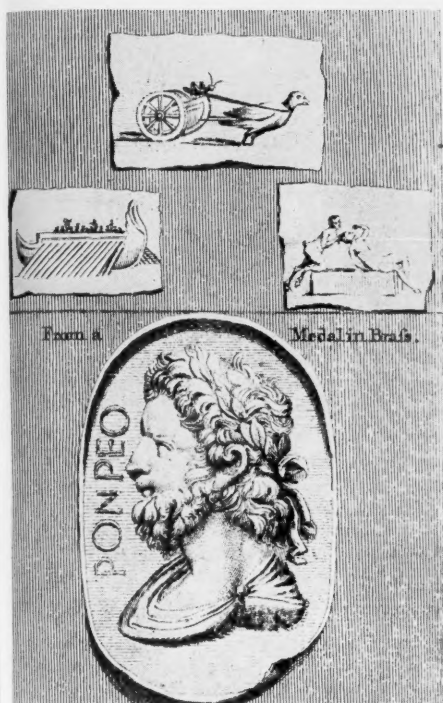
Except for scattered and obvious remains, a large part of antiquity was to the mid-eighteenth century Englishman, as Sir Thomas Browne had put it, still in the urn. Scant knowledge, however, did not starve curiosity. For some years interest in "remains" had gained increasing expression, first in the Royal Society's *Philosophical Transactions* and then, as they appeared, in various magazines and reviews. Although for some years the bulk of attention went to local discoveries, news from *Herculaneum* early in the 1740's changed all that. Conspicuously, too, as soon as those reports were published other Classical antiquities became news, and the attention to discoveries at home steadily mounted. Letters, pictures, debates and queries deluged the periodicals,

and an archaeological mode bade fair to match the literary antiquarianism of two centuries past.

THE NEWS FROM HERCULANEUM began innocently with a letter to the Royal Society concerning the discovery of an ancient city. Almost immediately the skeletal announcement took on flesh as Paderni, keeper of the *Herculaneum* museum, described the findings to various English correspondents. Within a decade Englishmen gained more knowledge of Roman civilization than during the two preceding centuries. The *Philosophical Transactions* published lengthy accounts, and the periodicals, a dozen or more, at once abstracted these reports and printed communications. Indeed, as soon as the news was out, the magazines begged for information. They published fragmentary notices, letters from individuals, even histories of Vesuvius and its eruptions down to 1737; they extracted accounts from the historian, Dionysius of Halicarnassus, and from Pliny; they came in time to reproduce drawings.

The immediate story, as Englishmen could read it, had begun (except for a brief attempt in 1664) in 1711 when some workmen, digging a foundation for a palace





2



3

at nearby Portico, broke into a vault and there discovered traces of a town which some thought to be Pompeii and others, correctly, Herculaneum. Excavation had continued for about five years and had yielded up some statues and columns of "alabaster." Then activity lapsed until 1739 when digging was systematically renewed, with extraordinary good fortune and no less extraordinary stimulus to curiosity. Some correspondents related that Herculaneum had first suffered in A.D. 63, when Pompeii was swallowed up, and was overwhelmed in 79, when rebuilt Pompeii was also destroyed. They described how Vesuvius had first thrown out cinders, then, as the sea rushed in, not only cinders but earth and other substances. By 1739 Herculaneum, nearly seventy feet below the surface, was covered variously by "a sort of lime and hard cement," burnt dry earth, and a bituminous matter "called by the people of the country *lava*," a "substance like melted glass composed of sulphur and stone," which filled all interstices and had been a good preservative.

Through the efforts of the king of Naples, who had become an ardent amateur, men entering by a well sixty-five or seventy feet deep had found an amphitheater, an

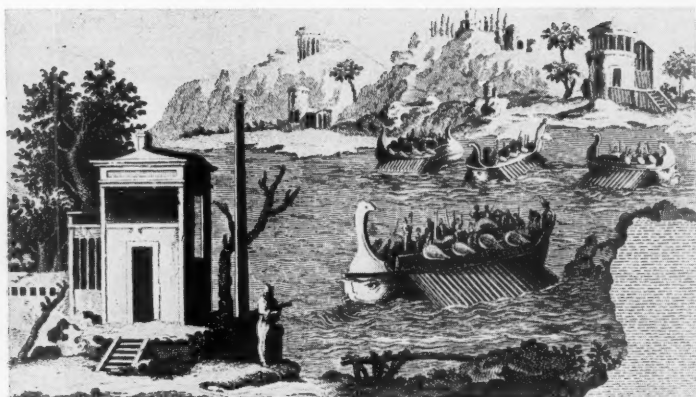
equestrian statue, chariot and horses in bronze, mosaics, kitchen utensils and other metal artifacts, surgeons' instruments, a bust of Agrippina and paintings, finished, fresh and colored as if done only a month before, which were thought to compare favorably with those of Raphael. The pictures, some as large as twelve feet square, others small, had a variety of subjects—Theseus and the Minotaur (Figure 1), Tityus chained to a rock and a bird feeding on his liver, the artist superb in catching the agony and the greed, a courtesan draped about the neck of her lover, a Bacchanale, some fine studies of animals, Rome triumphant, Chiron and Achilles, the Judgment of Paris, Hercules and Telephus, a wedding, and some grotesques which resembled Indian paintings.

The layout of Herculaneum was soon clearly realized, as were some details of daily life—house furnishings, food on the table, a loaf of bread still intact in the oven, fresh grain, burial urns, and tools resembling those still in common use. Seemingly there had been but few fatalities, and most people had carried off their personal belongings. Not all the finds were equally good from an artistic viewpoint (indeed some seemed very bad), but whatever the quality, all helped to clear up puzzles in



4. "The picture here represented is one of twelve of exquisite beauty found in a room . . . at a place called *Civita*, near which the ancient Pompeii may be supposed to have been situated. . . . As all twelve figures are represented in the attitude of dancing it is not improbable that the artist intended to represent the most graceful movements commonly practised in that art." *Gentleman's Magazine* XLV (1775) 160.

5. One of fourteen pictures found in the same building as the series of twelve, perhaps in a bedroom, perhaps in a room "appropriate to the exhibiting of shows." *Gentleman's Magazine* XLV 567-68.



6. Sea Piece. "A great variety of beautiful objects, painted in a masterly manner, in a sea-piece, four feet six by two feet six." The small building at the left was thought to be either a temple or an accommodation for the lantern keeper who warned the mariners. *Gentleman's Magazine* XLV, 112.



7. This and the following illustrations are from plates in "An Account of the Discoveries at Pompeii" by Sir William Hamilton, published by the Society of Antiquaries in London (*Archaeologia* IV [1780]).

A street in Pompeii. "View of the left-hand side of the street as you enter the gate. . . . The tiled sheds . . . are modern and placed there to preserve paintings on the walls, which are very lively." Besides the shop entrances, vineyards above the unexcavated city and a house entrance are shown.



## HERCULANEUM AND POMPEII *continued*

history, customs, religion and art. The paintings, for instance, showed understanding of perspective and landscape, this latter no common subject in the mid-eighteenth century, and revealed that the ancients used not only the four colors—white, black, yellow, and red—known from Pliny's *Natural History*—but also blue and green.

The most revealing accounts continued to come from Paderni, the Herculaneum museum keeper. He rhapsodized over noble buildings of marble, symmetrical and excellent in workmanship, mosaic pavements, chairs, cameos, candlesticks six feet in height and exquisitely wrought, statues, busts of Epicurus and Zeno, figures of animals, and papyri and wax tablets which fell apart at the touch; he even exclaimed over food, soap, pigments and oils. Upwards of one hundred rolls of Greek manuscripts on vellum were reportedly legible, and the king appointed a committee to examine them, hoping that they included lost works of ancient writers. Soon after were found 150 "volumes" in a wooden chest, well preserved and legible. When these items were all assembled and put in order, Herculaneum would have the finest museum in Europe. Every letter brought news—the forum, columns, baths, busts, fountains, vases, leaden pipes, bronze statues, a head of Seneca in the agony of death, and manuscripts, some in Greek and some in Latin. In addition Paderni planned to publish an

account of the discoveries and catalogues of paintings.

With the plans and prospects came disappointments. Early in December 1754 a new eruption of Vesuvius threatened consequences more fatal than at any time since 79. But actually more disastrous was the disintegration of the manuscripts. Some hope was held out by Father Antonio of the Vatican, who had perfected a machine with which, by means of certain gummed threads stuck to the back of the papyrus where there was no writing, he began by degrees to unroll the manuscripts, while, most difficult of all, with a sort of engraver's instrument he loosened one leaf from the other. He then lined the back of the papyrus with exceedingly thin leaves of onion, and dampened the papyrus with some spirituous liquor as he unfolded it, a labor inconceivably slow and demanding. With scarcely imaginable patience he unrolled a rather large piece of papyrus, the most poorly preserved, by way of trial. This was "a small philosophic tract, in Plutarch's manner, on music, blaming it as pernicious to society and productive of softness and effeminacy." At first thought to be of Stoic authorship—because Zeno was often mentioned—the work was later attributed to Philodemus, perhaps an Epicurean philosopher and a contemporary of Cicero. Father Antonio also unrolled a moral essay and an Epicurean treatise which taught that, as the world was made and subsists by chance, men were free to live at random.

8. A basement laundry room. In the right foreground is a well. Behind it is a shallow earthenware basin, and in the rear is a fireplace on which, we are told, a large bronze vessel was found. This was removed to the museum at Portici. The skeleton of the washerwoman, apparently overcome at her task, lies behind the basin. "... She seems to have been shut up in this vault, the staircase having been filled with rubbish, and to have waited for death with calm resignation, and true Roman fortitude, as the attitude of the skeleton really seems to indicate."



When the first volume of Herculaneum engravings appeared (*Le Pitture antiche d'Ercolano*, Naples, 1759), reviewers discussed in detail both the content and the technique. They were impressed that the paintings were in water colors, fresco and gouache, but not in oils, which ran counter to what some antiquaries had thought. In their opinion paintings and sculpture alike showed good, careful design, freedom and spirit, and the grand manner; but they noted that the colors faded after being exposed to air and light.

Meanwhile, new finds—at Pompeii and Cumae as well as at Herculaneum—aroused new interest, and older discoveries stimulated speculation. While a white marble statue, seven feet high and exquisite in workmanship, representing the Sybil of Cumae, excited great admiration, the painting of a parroquet-and-grasshopper chariot (Figure 2) above all others exercised the talents of dilettantes. Some thought it only a whim of the artist; others considered it an emblem of a frivolous age; the more scientific suggested that the parroquet represented Agrippina, the mother of Nero, and the grasshopper the famous Locusta who was employed to poison Claudius. Vases, statues, including a beautiful naked Venus, inscriptions, games, paper, glass, busts of famous characters and a "great satyresque priapus" likewise got special notice. To explain these and other discoveries an Academy of Antiquaries was founded at Naples.

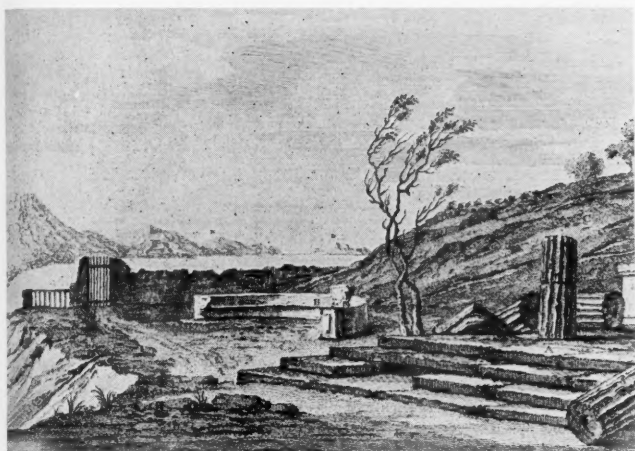
After 1760, except for an occasional report of discoveries or an equally occasional review of a catalogue of paintings, Herculaneum ceased to be news for over a decade. Classical items, however, still gained space. The *Annual Register* (a periodical of general interest) regularly devoted twenty to thirty pages in each volume to "antiquities," and scarcely an issue failed to mention

archaeological finds. Here and elsewhere were lengthy discussions of ancient buildings, coins and medals, inscriptions, busts, bas-reliefs, sewers, statuary, marble stairs and baths, found chiefly in Italy. More particularly in 1764 and 1765 numerous findings were reported at Pompeii, which had been systematically excavated (though, the writers felt, in a most slovenly fashion) only since 1748.

In 1772 and 1773 interest in Herculaneum revived extensively. Writers not only described the fruit of excavation but also judged its meaning and value. One observed that since kettles and other copper vessels were lined with silver rather than tin, the ancients clearly attended more to health than did people in the eighteenth century. Another, reviewing *The Antique Paintings of Herculaneum* (London, 1773), saw in the landscapes a clue to gardening and ornament. He noted a similarity to the Chinese, and was convinced, with many, that a closer connection existed between East and West than men had been led to believe; therefore more knowledge of the Far East would throw light on Greek and Roman antiquities. Because not all the art objects possessed high merit, he concluded that by A.D. 79 Roman taste was declining. He voiced the common opinion that these discoveries, by reasserting classic simplicity, were advancing fine arts in Europe. English imitation of Greek and Roman antiquities would, he hoped, banish the "frivolous quirks of workmanship, grotesque forms, and tintinnabular trumpery" borrowed from the Chinese, whose gaudy designs fell so far short of the manly style and elegant simplicity of the Greeks and Romans. In stressing the value of the discoveries, other writers warned against imitations: a certain enterprising painter had very profitably counterfeited several paintings.

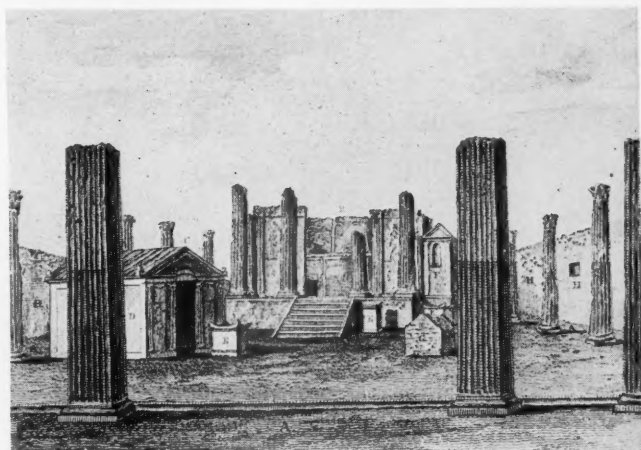


## HERCULANEUM AND POMPEII *continued*



9. "The poor remains of a temple and altar. . . . It had been discovered and stripped before his Sicilian Majesty carried on his works here." In the distance may be seen (from right to left) the island of "Caprea," the coast of Sorrento and the "town of Castel a Mare; near which is the ancient city of Stabia, buried at the same time as Pompeii by the ashes of Mount Vesuvius. Here it was also that Pliny the Elder lost his life."

10. The sanctuary of Isis. The inscription which identified the building had been removed to the Museum. Sir William Hamilton remarks: "It is pity that such monuments of antiquity as are not in immediate danger of suffering from the injuries of the weather, should have been removed from their places, where they would have afforded satisfaction and instruction to the curious who visit these antiquities. Many travellers have seen this chapel without knowing that it was certainly a chapel of Isis, and rebuilt by N. Popidius, after having been destroyed by an earthquake."





## HERCULANEUM AND POMPEII *continued*

In addition to news, the periodicals published some excellent plates, with consequent differences of opinion over meaning, subject and worth. One debate as to whether a painting represented the discovery of Orestes to Iphigenia or the judgment of Appius ended with the decision for the latter (Figure 3). But another contributor suggested that there were three other possibilities—Admetus and Alcestis, the Determination of Eteocles, and the Judgment of Orestes; all of these he rejected in favor of Orestes and Iphigenia. Critics depreciated the painting of the Judgment of Paris, compared a pictured wine press to existing ones, pointed out the resemblance of some winged boys to Vauxhall decorations, and condemned others as indecent. Two additional plates represented paintings of dancers found at Pompeii—one, a piece "of exquisite beauty," a dancing woman modestly clothed (Figure 4) and the second a dancer naked to the middle (Figure 5). Although most of the reproductions portrayed human figures, there were exceptions such as a fine and highly regarded sea piece (Figure 6).

Obviously the engravings excited curiosity concerning technique. The pictures, according to one writer, were done not in fresco but in distemper. Both quality and theme were also sharply debated. Did one particular plate represent a virgin of Bacchus, the Goddess of Peace, Juno, Venus, or just a dancing girl?

After this splurge of attention, English antiquaries turned more and more to their own backyard, but an occasional item indicated that interest in Herculaneum had not entirely died. In 1775 the reviewer of a volume from the Herculaneum Academy for the *Monthly Review* described the bronzes as finely imagined, but deplored the inclusion of ten plates "abominably indecent"; he seemed especially distressed over the prospect of priestly and lawyer academicians poring over this obscene trash, "citing Greek and Latin without mercy." In the same year (though published two years later) Sir William Hamilton, British ambassador at the court of Naples, communicated "An Account of the Discoveries at Pompeii" to the Society of Antiquaries. What appeared in *Archaeologia* (1777) was a description of thirteen handsomely reproduced plates, with a brief statement concerning excavation. Some of these are shown in Figures 7 to 10.

Although attention to Herculaneum and Pompeii waned, interest in other antiquities mounted as men constantly reported discoveries in England and elsewhere. If in time even that interest subsided, the decline pos-

sibly owed much to almost unleavened description which drove men to other pursuits and hobbies. Later on, when the discoveries and interpretations of Champollion, Rawlinson and Schliemann gave antiquities a far larger intellectual content, the whole subject gained new stimulus. Nevertheless, neither decline in the later years of the eighteenth century nor the superior quality of nineteenth century achievement permits disparagement of what had gone before.

In the mid-eighteenth century antiquities excited never-ending curiosity, and their study extended far beyond the immediate subject. That study stimulated concern with local antiquities of every sort, which continued to excite response after more distant ones had ceased to attract interest, and in time it benefited from that concern. More than this, much more, the study of antiquities led, as Momigliano has so lucidly stated, to the subjection of philosophic history to the traditional rules of historical criticism. "The combination of philosophic history with the antiquarian's method of research became the aim which many of the best historians of the nineteenth century [and the twentieth as well] proposed to themselves" ("Ancient History and the Antiquarian," *Journal of the Warburg Institute* 13 [1950] 285-315). Moreover, antiquaries and archaeologists imposed upon historians the necessity of thinking of human civilization, however important it was to them, as the "mere colophon of a vast evolution."

Thus their investigations paralleled the Italian philosopher Vico's "new science" (1725)—the deciphering and interpreting of all signs and tokens of human evolution, buildings, languages, institutions, customs, laws, habits, art; these remains did sum up history, "reality in process of being lived." Again the concern with antiquities not only blasts the dismissal of the eighteenth century as anti-historical, it even suggests the whys and wherefores of historical interest. Such an interest, we know, owes much to uneasiness. We have so long applied the label "complacent" to the Enlightenment that we have let the name do service for the thing. But the frantic search for happiness, whether expressed in the clubs of the Georgian rakes, the social and intellectual eccentricities—to put it anonymously—of the great, or utopia in a natural setting, may well have been the obverse of uneasiness. As men resurrected the past, their knowledge gave them pause. Civilizations had come, had flourished and had gone. The excavations and their meaning might penetrate consciousness but gradually; the implications in the age of revolution were devastating.



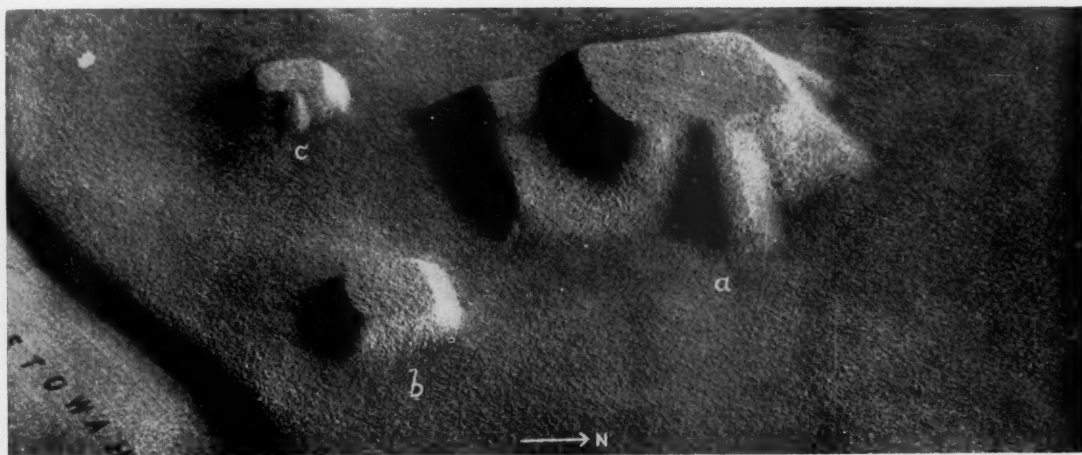
The slate palette found in a cult burial with iron and lead ores used as pigment for ceremonial body painting.

## EXPLORATIONS AT ETOWAH, GEORGIA 1954-1956

By A. R. KELLY  
and LEWIS H. LARSON, JR.

• In *ARCHAEOLOGY* 7 (1954) 22-27 A. R. Kelly brought together material on the important group of mounds at Etowah and announced that the Georgia Historical Commission had purchased the site. The Historical Commission and the Department of State Parks and the University of Georgia began in 1953 a program of exploration, research and development.

Model of the Etowah mounds in Georgia, by  
C. C. Willoughby (*Etowah Papers* page 10).





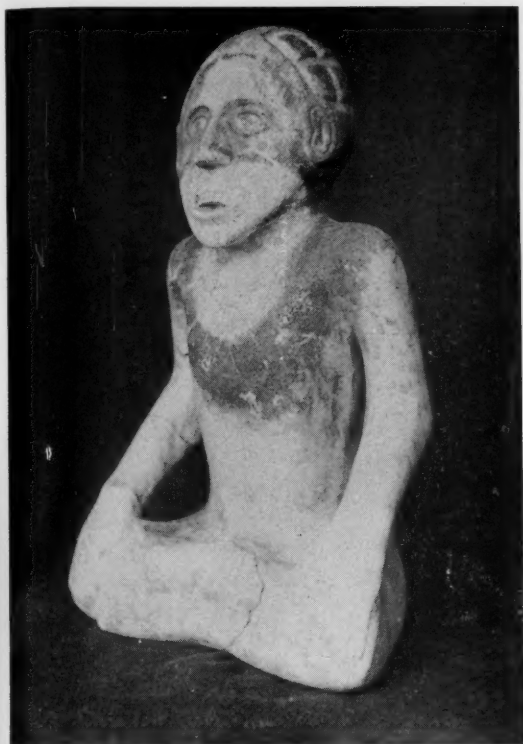
## EXPLORATIONS AT ETOWAH *continued*

View of a cult burial found at Mound C. In the foreground is a polished slate disc with scalloped edge, probably used as a palette.

General view of excavations at Mound C, 1955 season. The photograph was taken from the apron of Mound A, looking south. Note the line of post-holes which surrounded an earlier, smaller mound.



Etowah effigy figures as they appeared when first discovered in the remains of a log tomb. The male statue had toppled over and was broken by falling roof timbers of the collapsed tomb.



The male figure carved from Georgia marble, found in the log tomb. Note the paint on face and body, and the odd hairdress.

ETOWAH IS A MULTIPLE MOUND SITE near Cartersville, Bartow County, Georgia, consisting of three ceremonial or temple mounds clustered together by the river, with smaller domiciliary mounds in the surrounding area. The main concentration of mounds and village occupation comprises some forty acres, and this is surrounded by a large ditch or moat which runs into the Etowah River. The setting of Etowah, in a broad valley, is most impressive.

In spite of a long hiatus in exploration Etowah has figured prominently in the literature of American archaeology ever since the publication of *Etowah Papers*, which gave the results of three seasons of excavation in the late 1920's by the Andover Academy, Andover, Massachusetts, under the direction of Dr. Warren K. Moorehead. Continued interest in Etowah is based on the elaborate religious art found associated with burials of high priests and dignitaries, and the possible relationship of this art with the higher culture centers of Mexico.

The hypothesis of Mexican connections has been disputed by some authorities and accepted provisionally or in a qualified sense by others. The wide extent of this "Southern Cult" has been manifested at a number of centers, of which Etowah in Georgia, Moundville in Alabama and Spiro in eastern Oklahoma are examples. Spiro was largely destroyed by local commercial exploiters and little remained *in situ* for scientific study. Moundville has been preserved in a state park with a fine museum. Etowah explorations, still to be continued, promise to throw light on the origin and spread of this culture.

In joint operations the Georgia Historical Commission and the University of Georgia summer field school began work in June 1954 upon two excavation units. For the Historical Commission Lewis H. Larson undertook to complete the excavation of Mound C, left unfinished by the Andover expedition. A. R. Kelly and students of the University of Georgia began a survey of the area along the eastern periphery of Mound B, extending out into the "Plaza" between Mounds B and C. Five-foot survey pits made by William H. Sears in 1953 had uncovered stratified remains, with indications of some large midden areas, or "trash pits," which promised good chronological material in association with domestic dwellings. Both exploration units produced a variety of features which necessitated further exploration. The second season, in 1955, unexpectedly produced over sixty new burials, most of which were related to the "Southern Cult," and several house sites of different cultural periods at Mound B. In the summer of 1956 excavation added important new data. Larson's explorations on the west and south sides of Mound C brought the total of "Cult" burials to seventy-five. A large cut into the interior, or core, mound produced new data on the nature of burials of the earlier mound building period. The University group under A. R. Kelly continued work at Mound B, extending trenches on the west edge of the mound and in the nearby plaza area to obtain more information on the stratigraphy uncovered in 1954 and 1955 and to open up some of the house patterns partially excavated in prior seasons. The third season found answers to a number of key problems but, like Pandora's box, precipitated some new situations.

With the possible exception of the Craig Mound at Spiro, no single mortuary structure in the Southeastern culture area has proved so rich in ritualistic paraphernalia as Mound C. The objects recovered from burials bespeak a highly organized and complex religious pattern characterized by special ceremonies, priests with elaborate and distinctive costumes, and a variety of unique symbols. The religious art employed a number of materials—shell, pottery, stone, wood, cloth, tortoise shell and cop-

An eagle warrior cult burial. The ceremonial regalia of this central figure of prehistoric Muskogean religion consisted of a feathered eagle headdress, a monolithic axe, a columella shell pendant and mosaics of shell distributed around the hair, neck, wrists and ankles.



per. In its creation aesthetic values were certainly important, yet strict adherence to conventions indicates that religion was served first. The result is rather monotonous when the various items are viewed as a whole and out of context.

Moorehead's remarks in *Etowah Papers* implied that Mound C had been completely examined at the end of his explorations. It was a surprise, therefore, to the present excavators when ceremonial burials with rich finds began to appear in astonishing numbers. During the three seasons (1954-56) excavation at Mound C has moved around the mound from east to north to west and, at the end of the 1956 season, to the south. Log tombs and auxiliary burials have been found on all sides, coinciding closely with a continuous line of post-molds. The palisade which these represent completely walled in an interior mound before the final period of mound construction. Toward the end of the 1956 season seventy-five burials in all had been uncovered.

Mound C, like Etowah's other two large mounds, is four-sided, with a flat top intended primarily as a temple foundation. The mound had a number of building periods, each marked by the addition of a new mantle, or layer, of clay to the sides and top. The addition of a new mantle, usually of a single type of clay and distinct from the preceding one, may have taken place at the be-

ginning of a ceremonial cycle, following the deliberate destruction of the old temple. With each new mantle a new temple was built. The temples were probably of wattle-and-daub construction and have not been preserved, but short stretches of wall trenches with inset post-holes, found in 1955 on the disturbed surface of an early construction phase, may well be the remains of such a temple.

Early observers reported a ramp which ran from ground level to the top of the mound on the east side. Today no trace of such a ramp remains. Extensive traces of a palisade, in the form of post-holes, have been found surrounding the base of the last construction phase of the mound. A second palisade or, more probably, a light pole fence encircled an earlier mound phase. The fence was made of hundreds of small poles inserted in a shallow wall trench. This feature was subsequently covered by the final construction phase. After the erection of the post palisade, following the addition of the last clay mantle, a series of graves was dug into the lower edge of the mound, just inside the enclosure. It is in these that most of the spectacular burial furniture was found.

The burials are of two types—in simple rectangular pits and in more elaborate log tombs. The latter were constructed by erecting logs vertically in a wall trench around the edge of a pit. Other logs placed horizontally



## EXPLORATIONS AT ETOWAH *continued*

The axe, carved of a single piece of stone, which was found in the Eagle Warrior cult burial.



across the top formed a roof. Each burial was made parallel to the side of the mound. Only a few of the seventy-five burials found to date contained more than one individual. The preservation of the skeletal material is uniformly poor. The decayed roof timbers of the log tombs had collapsed, damaging not only the skeletons but the grave goods as well.

One of the most remarkable of the log tombs was Burial No. 38, on the north side of the mound. The pit was some ten feet square, with forty-two small posts set upright in a wall trench around the edge of the pit floor. The logs forming the roof had collapsed and were lying on the floor, covered by the clay overburden. Arranged on the floor were five skeletons, each accompanied by a copper celt with part of the wooden handle preserved. A polished stone disc with a scalloped edge (ten inches in diameter) lay near one skull. A lump of graphite and a lump of galena (lead ore) found under the disc showed that it must have served as a palette for the preparation of face or body paint. With each skull were the remains of an elaborate headdress formed of pieces of copper cut out and embossed. Copper-covered wooden beads set with seed pearls were also found, as well as a conch-shell gorget bearing an excised cross design, fragments of split cane matting, numerous shell beads and a large conch shell.

Three other scalloped palettes were found in other tombs, as well as three more shell gorgets, five copper axes, two copper-covered stone celts, or axes, and two copper headdresses.

In another log tomb we encountered what is perhaps our most important single find. Associated with the remains of three dismembered bodies were two large marble figures, one representing a man, the other a woman. Each stands two feet high and weighs close to one hundred pounds. The discovery of these figures occasioned perhaps the only instance in the history of Southeastern archaeology when a single artifact could not be removed from the excavation except by wheelbarrow! The woman is represented as kneeling, with hands on knees. She wears a skirt with a belt. She has a flat, disc-shaped headdress and a knapsack-like object on her back. The man, a larger figure, is seated cross-legged, with hands on knees. His curious headdress includes a coil or bunch (of hair?) on the back of the head. On both figures the ears are painted red, the eyes white with black pupils, and other details are greenish black, carbon black, red or white. Both figures are well carved and polished, with details carefully rendered. Their rather stiff and bulky appearance lacks the grace and fluid lines of the human figures represented on the embossed copper plates and gorgets from Etowah.

## EXPLORATIONS AT ETOWAH *continued*

We cannot be sure of the exact function of these figures, but one clue may be found in the narrative of the De Soto expedition of 1540-41 as recounted by the Inca, Garcilaso de Vega. He says that in the mortuary temple at Talomeco (probably in South Carolina, near Augusta, Georgia) Hernando De Soto and his followers encountered the bodies of the dead placed in chests on benches along the walls, and above each chest "... was a statue carved from wood and placed on a pedestal against the wall. This was a personal likeness of the man or woman within the chest. ... Thus these likenesses served as memorials for the deceased" (J. G. and J. J. Varner, *The Florida of the Inca* [1951] 319). While many discrepancies exist between the Talomeco temple figures as described and the Etowah figures, both may have been mortuary images of chiefs or priests. In view of the elaborate burials and their rich grave offerings, it is probable that individuals buried here were important functionaries. All were adults and most seem to have been men. They were probably priests or chiefs or perhaps even persons who served in both capacities.

It is impossible to describe in detail all the material in the Mound C Burials or even the burials themselves. We may mention conch-shell bowls, several types of embossed sheet-copper hair ornaments, pottery vessels of various types including negative-painted bottles, effigy jars and bowls, several kinds of cloth, large embossed copper plaques, embossed copper "Eagle Warrior" plates of the type found by W. K. Moorehead (see *ARCHAEOLOGY* 7 [1954] 25), several types of stone celts and a monolithic axe, conch columella pendants, stone and clay pipes including effigy forms, polished "chunkee" or discoid stones, miscellaneous objects carved from wood, and thousands of pearl and shell beads.

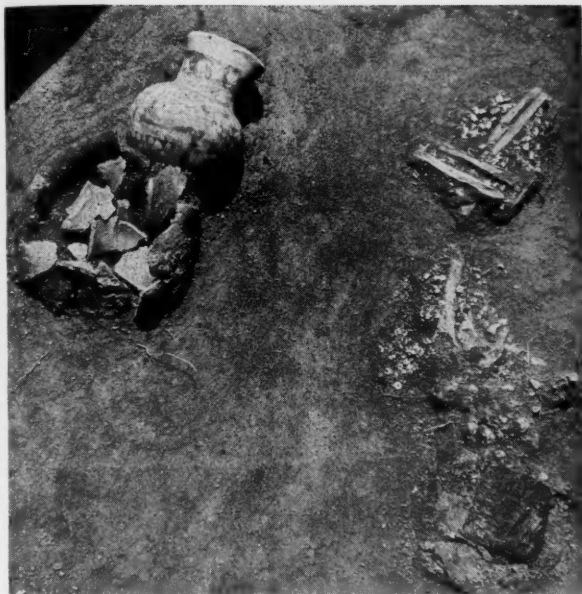
Of the major discoveries in 1956 a few may be mentioned. In one log tomb the key burial had two beautiful flint "swords" placed at the head and one side. The tomb of a medicine man or chief shaman contained many mica and copper ornaments and a copper-covered wooden rattle. This exceptionally well preserved specimen had been carved in the form of a human face, the hairline sculptured in stylized terrace lines. The only other well preserved examples of this sort of wooden dance rattle are from the Spiro Mounds in Oklahoma. In another log tomb was found a remarkable copper headdress with horns. This specimen unfortunately has suffered from

corrosion and will require careful treatment to preserve it in good condition.

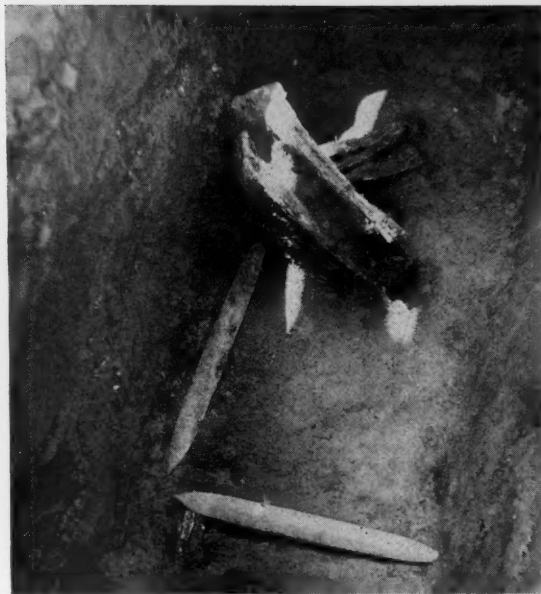
The innermost structure, or core, of Mound C has yielded less than half a dozen burials, in contrast to ten times as many found around the edge of the final mound construction. Some interesting changes in types of burial and burial associations are beginning to appear: 1) there is a suggestion that stone slab burials may be a feature of the earlier mounds; 2) a distinct series of "cult" materials may be associated with the burials of the core mound. The latter conclusion is tentative, pending the excavation of more core mound burials. Already it is apparent that some burial customs belonging to the "Southern Cult" will be found in connection with the earlier Mound C tombs. Although many of the highly specialized and spectacular elements of the "Cult" may be associated only with the final period of Mound C construction, a nucleus of traits may have been present in the earlier period of Etowah.

Tentative examination of the potsherds associated with the last construction phase of Mound C—the phase of the ceremonial burials—indicates that these burials belong to the Wilbanks ceramic period, which follows the final Etowah period. This would place at least the last phase of the highly developed ritual activity at Etowah at about the time of De Soto, if our present estimates of north Georgia chronology are correct. Of course this ceremonialism may well extend back in time, as our first excavation of core mound burials at Mound C in 1956 rather indicates.

IN CONTRAST TO THE SITUATION at Mound C, excavations on the west slope and "plaza extensions" of Mound B have uncovered stratified residential debris containing few ceremonial objects. Burials occur at various levels but there were no "cult burials" like those at Mound C. Most of the burials are "intrusive," that is, dug through the Wilbanks and Etowah occupations by the group living in a Lamar-type village on and around Mound B (about the time of De Soto). The type site for the Lamar village culture, which was found in 1935 on the Ocmulgee River near Macon, Georgia, by A. R. Kelly and James G. Ford, is ascribed to Creek Indian forebears of about the time of De Soto. It is supposed that other Creeks lived at Etowah at the same time and continued to bury their dead on the slopes of Mound B. It is per-



A child's grave found in Mound C at Etowah. At left, above a broken vessel, may be seen an intact pottery vase with negative painting. The skeleton is poorly preserved.



Ceremonial flint blades from Mound C. These long blades (one 19½ inches, the other 17½ inches) are made of flint from Humphreys County, Tennessee.

haps significant that although these Indians lived on Mound B and deposited their dead on its slopes, they carefully avoided any contact with Mound C. This suggests that to the protohistoric Creeks Mound C was still sacred ground, the residence of the spirits of powerful *micos* which must be avoided at all costs.

A peculiar feature of Mound B is the saucer-shaped pits filled with accumulated refuse which were found below the west periphery of the mound and in the adjacent terrain. Four of these "saucers," or trash pits, have been excavated; they have yielded large quantities of animal bones, ethnobotanical materials, bone tools and shell and stone objects, as well as tons of broken pottery. Practically all of this appears to be the detritus of daily living. Thus the Mound B—Plaza operations provide insight into secular life, in contrast to the mortuary cult associations of Mound C.

The deepest of the saucers (No. 4), a broad oval pit with narrow sloping sides, appeared under the base of Mound B. Its depth was nearly six feet and its diameter was estimated as twelve feet. The fill had accumulated in layers, ash and charcoal occurring at intervals along with great quantities of animal bones and plant remains and much broken pottery, including many vessels apparently broken in place. Most of the vessels are utilitarian, although a large number of highly burnished,

blank-faced effigy "water bottles," of the type ordinarily found with burials, were noted.

Saucer No. 2, ten feet in diameter and at least five feet deep, yielded the same sort of refuse as No. 4. Along its northern periphery, about eighteen inches from the edge of the pit, was a series of post-molds, suggesting that some sort of roof was supported by vertical posts. A few scattered post-molds also appeared on the edge of saucer No. 4.

The saucers are found just beneath a two-foot-thick layer of refuse which runs continuously from the terrain west of Mound B toward the east under the base of the mound. It is evident, therefore, that these shallow pits antedate the period of mound construction, at least the final building period at Mound B. In conjunction with the stratified remains in the over-burden they provide a good stratigraphic sequence. At Mound C the base had apparently been scraped clean of all occupational debris, since no remains were found there.

One is impressed by the large-scale cooking and eating activity shown by the refuse-filled saucers. They are definitely larger than the usual small fire pits or hearths associated with house sites, and probably were community cooking arrangements. During periods of feasting the food would have been consumed near the pits and the refuse thrown into them. These large communal cooking

## EXPLORATIONS AT ETOWAH *continued*

A burial containing a copper headdress, a pottery vessel in the shape of a gourd, with negative painting, and a pipe.



places indicate a new type of structure for the early Etowah periods of occupation. Their regular shape, uniform excavation, indications of roofing support without complete wall enclosure, the consistent fill of refuse and ash, all imply deliberate construction as cooking pits, rather than reuse of pits dug for some other purpose.

Bone and shell remains are unusually well preserved in the saucers. Many animal species have been identified, the most common being deer and turtle. The Etowahs were passionately fond of turtle, judging from the profusion of carapaces recovered. Fish identified from the bones are sturgeon or gar fish, large catfish, and a drum fish found today only in the Etowah River in north Georgia. Among the species of fish and riverine mammals are occasionally found fragments of human skulls and jaws, blackened and broken in much the same manner as the other bones—a suggestion that cannibalism may have been an element in the orgiastic feasting which went on. The chance stranger who happened along at a critical juncture may have found his way into the "Etowah stew"!

After the pits were filled with Etowah period II and

period III refuse, occupation continued during Etowah IV in the same area, as shown by the two-foot layer of refuse above the pits. Etowah IV exhibits a wider range of pottery types, including a late Etowah complicated stamped ware, a type of pottery (first found at the Irene Mound near Savannah, Georgia) known as Savannah complicated stamped ware, a large series of undecorated but beautifully smoothed and burnished wares, and a certain amount of painted pottery and rims of effigy vessels. In 1955 an Etowah IV house pattern, with a staggered series of post-molds, was found over the fill of Saucer No. 3. Hearths, ash beds, several whole or restorable pottery vessels, and numerous clay and stone artifacts were recovered from the floor of this house.

At the end of the 1956 season another Etowah IV house pattern was found with three post-molds intrusive into a large wall trench which extends from the Plaza toward Mound B. This trench abuts against the red clay mantle of an interior mound and terminates there. Such a large wall construction, three feet deep and eighteen inches wide, is much more massive than that of any house yet uncovered





Another cult burial with a rectangular sheet of copper laid on the skull, a perforated polished stone celt, and shell beads massed around the neck, waist and ankles.



Multiple burials in an intrusive Lamar period pit at Mound B. This later Lamar period interment was dug through the house floor of a Wilbanks period house (indicated by post-molds) into a saucer-shaped depression of the Etowah period which lay beneath.

at Etowah. Hence it is tentatively concluded that this was really a large compound wall marking the south side of an enclosure which ended on the east in the sharp slope of Mound B. This enclosure may have been some sort of ceremonial ground. Thus it is indicated that the large wall trench also must belong to Etowah IV, rather than to the final period of mound building, which we call Wilbanks.

It will be recalled that the sub-mound occupation, including the saucer-shaped cooking pits, belongs to an early Etowah development ascribed on the basis of ceramic types to Etowah II and III. Until the initial or core mound constructions at Mound B can be explored to mound base, we cannot be sure whether the first mound construction took place in Etowah II, III or IV.

Above the house floors of Etowah IV are laminated bands of waterlaid deposits drifting out from the periphery of Mound B. These must have been deposited by rain or storm waters coursing down the slope. A gap between the important constructional phase of mound history in Etowah IV and the succeeding Wilbanks period seems to be indicated by this intervening layer of waterlaid sands.

Three houses of the Wilbanks period have been discovered. These dwellings were rectangular structures with vertical posts and reed wattle-work. The floors were depressed 10-12 inches below ground level. To prevent water seepage, a thick lens of clay was built up as a ledge on the outside of the walls. The heaviest deposits of Wilbanks materials, including much broken pottery, occurred massed on the floors and along the walls just outside the dwellings.

The Wilbanks pottery series is a fairly homogeneous assemblage of very heavy, gritty, friable domestic ware, largely decorated with a crudely executed, badly applied, complicated stamp (often over stamped), which is in sharp contrast with the excellent embellished ware of the Etowah series. The Etowah IV and the Savannah complicated stamps are sharply defined patterns; the pottery is thinner and much stronger. The deterioration in ceramic art by Wilbanks times is very striking. It is as if in their desperation and inability to produce a satisfactory, durable pottery, the Wilbanks people compensated by simple massive reinforcement and size. Their pottery consisted mainly of



## EXPLORATIONS AT ETOWAH *continued*

huge cooking vessels like wash tubs and dishes like heavy hotel dinner-plates. The rims were thick and plain, with almost no attempt at modeling or decoration. After handling tons of the Wilbanks pottery one is impressed with its drab monotony and pedestrian character, in contrast with the relatively thin, strong, burnished and ornamented wares of the Etowah periods.

**POTS AND PEOPLE.** A question frequently asked the archaeologist in the southeastern United States, and particularly in Georgia, when we are dealing with a prehistoric community such as Etowah, is: "Were these people Creeks or Cherokees?" Archaeologists are apt to be preoccupied with pottery and artifacts, engrossed perhaps to the point that they sometimes forget that human artisans made these things. This inquiry on the part of the layman constitutes an important point to which those who try to reconstruct the past might give more attention. Pottery traits may be widely distributed and copied at a particular time in a certain region. The same styles and techniques might be employed by tribes which differ greatly in linguistic and cultural affiliations. We now know that at about the time of De Soto's journey through the region there were Siouian-speaking Indians on the coast of what is now South Carolina, Cherokees in north and northeast Georgia below the Savannah River, and Muskogean or Creek Indians in central Georgia, all making very similar pottery and decorating it in a similar manner. The result is what might be called a "horizon style." Nevertheless, some southeastern archaeologists have not given up the effort to distinguish tribal pottery patterns. If they succeed, we shall be able to reconstruct the origins and movements of historic tribes such as the Cherokees and Creeks.

At the Etowah site, after three seasons of field work, we think we can see a continuous development of culture from Etowah period II, through III and IV, with Wilbanks following Etowah IV, and succeeded in early post-mound times by a modified Wilbanks culture that begins to look like an "early Lamar" or what the widespread Lamar "horizon style" might have developed from. This Lamar village assemblage includes pottery like that hitherto ascribed to several different tribes in the Southeast,

Siouian in coastal South Carolina, Cherokee in north Georgia, Muskogean or Creek in central and south Georgia.

In 1956 we completely uncovered the site of a "classic Lamar" house pattern at Etowah. The pottery, consisting of many whole pots and several restorable vessels, exhibited characteristic heavily over stamped vessels as well as broad line incised, with the usual tricks of rim decoration—the whole series showing a striking resemblance to pottery found in the Lamar village on the Ocmulgee River near Macon, Georgia. Most Southeastern investigators would agree that the Ocmulgee site was a Creek Indian village, probably Kasita or Kawita, of about the time of De Soto (1541) or slightly before. Is our 1956 house pattern at Etowah a Creek or Cherokee house? Cherokee myths and ethnohistory indicate that they drove the Creeks out of north Georgia and the Etowah country about 1750. In many instances they preempted sites formerly inhabited by Creeks.

W. H. Sears in 1953 excavated a house site immediately east of Mound B at Etowah, which is similar in construction to our 1956 house but contains a slightly different array of pottery. Sears also found historic trade objects on the floor. He considered that this house belonged to historic Cherokee.

The question of identifying tribal patterns of culture in pottery and associated artifacts is not yet resolved. But it seems likely that the rich stratigraphic occupation levels at Etowah, with indications of cultural continuity, may yet clear up some of the confusion of pots and people. This might be possible when intensive study of the Etowah site is combined with other excavations about to be undertaken in the Hartwell basin, where historic and protohistoric Cherokee towns such as Tugalo, Estatoe and Chauga are scheduled for salvage archaeology. These Cherokee settlements are well documented in history, are shown on many early maps, and are known to have been occupied for a century or more.

Archaeological sites belonging to each of the successive episodes of Cherokee and Creek history are known, and are being surveyed and studied. The upper stratigraphic levels at Etowah and the historic sites in the Hartwell basin should enable us to document the story in a manner hitherto impossible.

# COSA AND ROME: COMITIUM AND CURIA

By LAWRENCE RICHARDSON, JR.

THE ROMAN WRITER Aulus Gellius described Rome's colonies as *quasi effigies parvae simulacraque* of the mother city. Excavations in the forum of the Latin colony of Cosa, on the Tuscan coast 138 kilometers north of Rome, have brought to light the comitium, or place of assembly, and curia, or senate house, of the colony. These buildings show in a new and striking way how intense the imitation of Rome in the colonies could be.

In Rome, comitium and curia were closely connected; meetings of the senate are often spoken of as being held *in comitio*, when actually they must have been held in the curia. The topographical and architectural problems for the whole area, which could not be excavated properly because of the presence of modern buildings and streets, have been long and bitterly vexed, but certainly for the comitium the general right must rest with Erik Sjöqvist, who has recently argued ("Pnyx and Comitium," in *Studies Presented to David M. Robinson* I, 400-411) that the comitium was an open slope between the Clivus Argentarius and the Argiletum, at least in part stepped like a theater, with seats descending to an open space before the rostra. It seems unlikely that the whole area was stepped; from various passages in Livy it appears that the flat area was large and the stepped area confined to an arc on the north and east.

The old senate house, the Curia Hostilia, stood on the northern rim of the comitium, perhaps oriented north and south. From some point along its façade one looked due south to a point between the two speakers' platforms, the Rostra and Graecostasis, for it was thus that noon was determined (Pliny, *Natural History* 7.212). The architectural form of the Curia Hostilia was probably not unlike that of the later Curia Julia, a single large hall built to replace the Curia Hostilia after it had burned. It also had a vestibule of some size which has sometimes been identified with the comitium. Attempts have been made to restore it with steps in front, but as Sjöqvist has shown, these are mistaken, since all the passages cited as evidence clearly refer to the stepped parts of the comitium. From two of these passages we gather that the seats of the comitium served as the stairs of the curia. Many passages in ancient authors now become clearer, and the picture of the curia standing above the comitium and approached through it must be accepted. It is the same arrangement of comitium and curia that we have now found at Cosa.

ON THE NORTHEAST SIDE of the forum between the basilica and the so-called Temple B, largest of the forum temples, an area measuring 28.75 m. × 18 m. (ca. 92 feet × ca. 59 feet) was excavated. The building here was at first thought to be a small temple with subsidiary structures, but when the surface earth in the area considered the "temple forecourt" was removed, there emerged a circle of dark earth enclosed by a sandy yellow fill. The removal of the dark earth brought to light the comitium, a circular amphitheater. Excavation of structures behind the comitium revealed the curia.

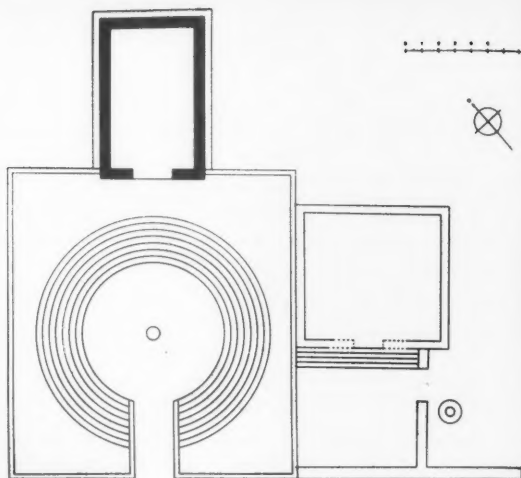
To the first building period belong the circuit wall, the three lowest steps of the

• Lawrence Richardson, Jr., who teaches at Yale University, was educated at the same institution (B.A. 1942, Ph.D. 1952) and received his archaeological training at the American Academy in Rome. He was a member of the original Academy expedition that began excavations at Cosa in 1948, and except for one season he took part in every campaign from then until 1954, acting as director the last two seasons. In 1955 he explored the comitium of the Roman forum at Paestum, the sister colony of Cosa. He has also studied the old excavations of Pompeii, about which he has published a book, *Pompeii: The Casa dei Dioscuri and its Painters* (1955).

## COSA AND ROME

continued

1. Comitium and curia of the second period. At the right an independent altar. To the first building period (ca. 270 B.C.) belong the circuit wall and three lowest steps of the comitium; the rest was built in the third quarter of the third century B.C. The altar at the southeast was built ca. 185 B.C., a few years after the arrival of the second draft of colonists.



2. Interior of the comitium, looking west. The circular pavement of the comitium and the entrance are shown. In the center is the setting that we believe may have been for an altar. The wall at the left and the one across the entrance were built in the fifth or sixth century A.D., when the comitium was made a threshing-floor.



3. The comitium, looking northeast. The comitium pavement and remains of the tufa steps appear, with the late wall built over them. In the background are the ruins of the curia.

4. The podium of the curia, southeast wall. The masonry resembles that of Cosa's city walls. Despite their knowledge of mortared masonry the Cosans, apparently for aesthetic reasons, built this podium of large polygonal limestone blocks, laid dry. The wall was built in courses, and earth fill was laid in strata in the interior of the podium according to these courses, as construction progressed.



comitium and remains of an earlier curia (Figure 1). It is clear that this is the oldest building complex on this side of the forum, constructed immediately after the colony was founded in 273 B.C. In this period the comitium consisted of a rectangular circuit wall, two Roman feet thick, with an entrance to the forum on the southwest. The wall has two faces of small brick-like slabs of coarse local sandstone and a core of smaller fragments, carefully mortared. Inside and out it was faced with fine white stucco. The interior arrangements are in part conjectural, since they were subsequently altered; besides the three stone steps of the cavea, banks of wooden steps were probably placed against the circuit wall on all sides. Such steps would be essential, at least on the northeast, to give access to the curia, and it appears that the building activity of the second period consisted largely of the substitution of stone elements for wooden ones.

Behind the comitium, on its long axis, rose the curia, a small building of two stories. The upper story, directly accessible from the comitium, was the curia proper, the lower possibly a record office. Little enough of the building remains, only the pavement of the lower story and the settings of pillars on which the upper story was supported. The walls have entirely disappeared, and except on the northeast the edge of the pavement is lost under later walls. The positions of the pillar settings and the one preserved edge of the pavement suggest that the building was approximately the same size as the later curia. From the fill of the later podium we recovered plaster fragments from the original curia chamber; these are colored red, black and white in an early variant of Pompeian First Style.

It is from remains of the second period, which followed closely on the first, that our knowledge of the complex

mainly derives (Figure 1). The stepping of the comitium was completed in stone, and a monumental entrance was added. The curia, perhaps originally a wooden structure, was replaced by a completely new edifice in stone, apparently on the same lines.

The interior of the comitium now had a circular floor, 8.60 m. in diameter, with a broad passageway to the forum (Figure 2). It was paved with *opus signinum*, and at the center is a roughly circular setting, possibly for an altar. On all sides, except where the entrance was, rose steps of violet tufa (quarried around the nearby Etruscan city of Vulci), cut severely and without moldings (Figure 3). Judging from the height of the floor of the curia and the earth fill behind the steps, we presume that there were eight steps in all, each about 33 cm. high and 40 cm. wide. Only parts of the two lowest survive. As steps of this height and width are not designed for comfortable seating, it seems that the Cosans must have stood in their assemblies, as the Romans may also have done. If the capacity is computed, allowing one and one-half Roman feet (44.4 cm.) per person (modern architects allow 45 cm. per person), we find that the steps alone would accommodate 596 persons. There is room for a good many more in the area behind the steps and in the corners of the building.

The new curia, a single-chambered building of modest dimensions raised on a high podium of polygonal limestone blocks like the podia of most Cosan temples, stood in the same position as the old curia. The masonry of its base resembles that of the city walls more closely than any other we have yet uncovered (Figure 4). It has a batter of four per cent and includes blocks of great size, though the building's dimensions hardly warrant this. The outer face, which has a high finish, is not based entirely on bed-



5. Curia, center room, looking north, showing the heavy polygonal walls of the first stone curia. The inner face, of unshaped boulders, rests on a stratum of rammed earth. Under this the excavators found the pavement of the basement of an earlier curia, with settings for pillars.

## COSA AND ROME

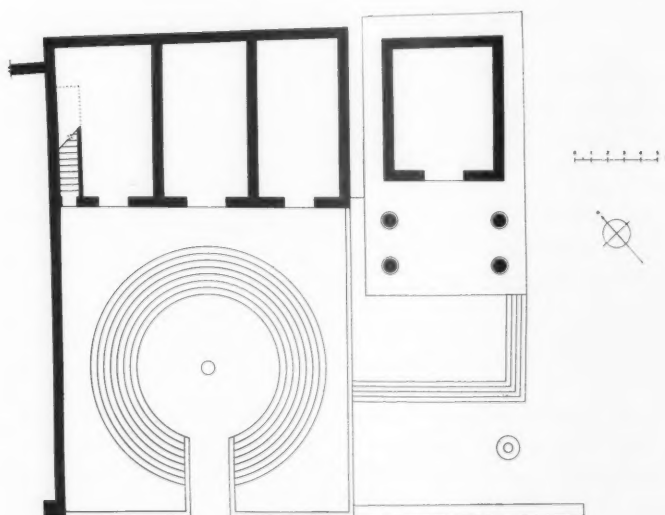
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rock but only on crests of bedrock, so that for short stretches it rests on the earth between. The inner face is of large, unshaped boulders, and the packing between the faces is of small stones and chips. The inner face rests entirely on earth, about a half meter above the pavement of the old curia's lower story (Figure 5). The interior area was packed with earth and the new curia building stood as a separate structure upon this podium.

Nothing of the superstructure of the second curia survived a later remodeling which engulfed it in a larger building. Probably it was built of small limestone blocks in irregular courses, had a great double door and a deep-eaved roof. Since no terracotta revetment that could be associated with this roof was found, presumably it had none. The width of the podium walls suggests that a deep molding ran on them around the base of the curia wall.

Access to the curia lay only through the comitium. To reach it one mounted the steps of the comitium as stairs. Since these were rather steep, more convenient steps, like the radiating stairs in ancient theaters, may have been cut in the large blocks.

This arrangement of comitium and curia, so evidently in imitation of that in Rome, excites speculation about the whole architectural history of the Roman colonies in the



6. Comitium and curia of the third period (second century B.C.). At the right is Temple B. The comitium remains unchanged. The curia has been rebuilt and enlarged by the addition of wings which served for record offices, and perhaps also as offices of the public magistrates. Temple B was built ca. 175 B.C.



third and second centuries B.C. and raises a great many questions which we still cannot answer. But at the same time it does offer at least a partial answer to a problem in Roman architecture which has recently been thrust once more into the foreground. The arrangement of the theater of Pompey and the Temple of Venus Victrix (in Rome), in which the seats of the theater served as the stairs of the temple, has generally been supposed an invention of Pompey or his architect, based on temple complexes in which there was a hemicyclic stairway before the temple, though not necessarily closely connected with it. The Temple of Hercules Victor at Tibur and the temple at Gabii are examples. The recent clearance and re-examination of the approaches to the Temple of Fortuna Primenia at Praeneste remind us that there, too, such a stairway gives access to the temple. Although there is no possibility that this stairway was used as a theater, Gullini's dating of the complex to the mid-second century B.C. places the scheme much earlier than had been supposed. But now it is quite evident that the forerunner of the theater of Pompey is to be sought in the comitium of Rome itself and that this architectural idea had been known and used for centuries.

After the arrival of the second draft of colonists in 197

B.C. the curia of Cosa was expanded into a large building extending along the whole northeast side of the comitium (Figure 6). The lateral polygonal walls of the curia's podium were kept, but the northeast wall was partly rebuilt, and in the earth fill at the northeast end a rude cellar was hollowed out. At either side were added wings with walls of mortared rubble masonry standing two and a half or three stories high; the superstructure of the curia itself was evidently entirely rebuilt. The new northwest wing had a windowless cellar floored with rammed earth and lozenge-shaped bricks. The excavators found a number of iron agricultural tools in a cesspool in its north corner. The story above had a floor supported on wooden beams, and along the northwest wall a staircase led to a third story supported at least in part on a rubble masonry vault (Figure 7).

The new wing to the southeast was like that on the northwest. It had a similar cellar and a second floor supported on wooden beams. The third story (which we assume for the sake of symmetry) is not preserved, and there is no trace of a stairway.

Thus the curia became a building of three parallel halls, each accessible from the comitium. Whether these halls also communicated with one another is not clear. We are

7. Interior of the curia's northwest wall in the third period. The building's three stories can be distinguished. Above the basement the beam holes and the line of the second story are clearly visible. Along this wall a stair climbed to a third story at least partly supported on a vault. The print of the staircase shows on the wall, and the shoulder of the vault juts out from the wall at upper right. Under the stairway niches were carved out.





8. The Mithraeum, looking east. In the second century A.D. a Mithraeum was installed in the basement of the southeast wing of the curia. Rude terraces for the couches extend along the long walls. Note the statue base in the middle of each and the "ritual niche" in the front curb. The altar, in front of the excavator, stands at the blind end. At left is the podium of the earlier curia.

## COSA AND ROME

continued



9. Altar in the Mithraeum. The little square altar stands well out from the wall and has a mortar-lined "ritual well" under it.

10. Tuscan capital of travertine, found in the fill for the threshing-floor of the fifth or sixth century A.D. In almost mint condition, it may belong to one of the rebuildings of Temple B.



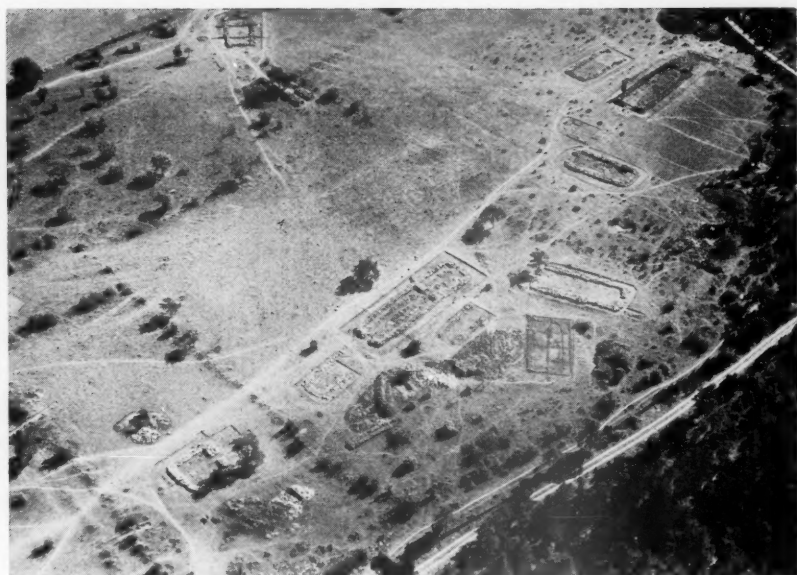
reminded of the tripartite division of the Curia Julia in Rome and even more of the three parallel halls at the south end of the forum at Pompeii. Professor Maiuri has grouped these together under the name of curia, assigning to the center hall the function of tabularium, to the hall on the west that of curia proper, and to the east hall that of office of the duumvirs and aediles. In Cosa we must keep the curia in its original position at the center; the northwest hall could well have served as tabularium, since there are traces of niches in one wall (see Figure 7); the upper story might have been used for the archives. The southeast hall may have served for offices of the praetors and aediles, since about this time the old atrium publicum at the north corner of the forum was converted to use as a dwelling.

In this form the comitium and curia remained for most of the history of the colony, little altered when Temple B was erected at one side and the basilica at the other. In building the latter, however, the northwest wall of the curia was incorporated into that structure.

Two late changes, however, deserve mention. The first is the installation of a Mithraeum in the cellar of the southeast wing of the curia at some time in the second century A.D. (Figure 8). The absence of windows and the fact that the polygonal blocks of the podium lent themselves to decoration as an artificial grotto must have had something to do with the choice of this place for such a shrine. At either side, along the long walls, were built rude terraces of earth supported by curbs of unmortared field stone on which stood wooden banquet couches. Against the wall,

in the middle of each of these platforms, is a small square statue base, presumably for statues of the Mithraic attendants, Cautes and Cautopates, and each curb has the usual "ritual niche," here roughly constructed of broken roof tiles. At the blind end opposite the door, well out from the wall, is a small square masonry altar with a "ritual well" scooped out under it from the front and lined with mortar (Figure 9). Since there is no base for a statue or relief behind the altar, we may presume that there was a mural painting of Mithras slaying the bull; no trace of it survives. It is an unpretentious Mithraeum but unmistakable, and constitutes a valuable contribution to our knowledge of Cosa in the Imperial period.

The final change came in the fifth or sixth century A.D., when life on the hilltop was revived for a brief period. By this time the curia was partly in ruins, and neither comitium nor curia any longer served its original purpose. A wall was built across the comitium to divide off the southeast third (Figure 3); the old entrance from the forum was blocked with a wall; and the interior of the comitium and the southeast room of the curia were filled with earth, stone and debris, including a handsome Tuscan capital in travertine, possibly from one of the rebuildings of Temple B (Figure 10). The southeast strip became a roadway, a new entrance to the forum; the rest appears to have been used as a threshing-floor. How long this mediaeval settlement lasted we do not know. Certainly it was not very long, perhaps about a century. After that the hill top was abandoned to maruca and wild olive and undisturbed until the arrival of the excavators.



The Vallhagar settlement on the island of Gotland, Sweden (southern part, buildings 9-21), showing the long houses typical of the site. Photograph courtesy Royal Swedish Air Force.

## VALLHAGAR:

By DAVID M. WILSON

Department of British and Mediaeval Antiquities  
British Museum

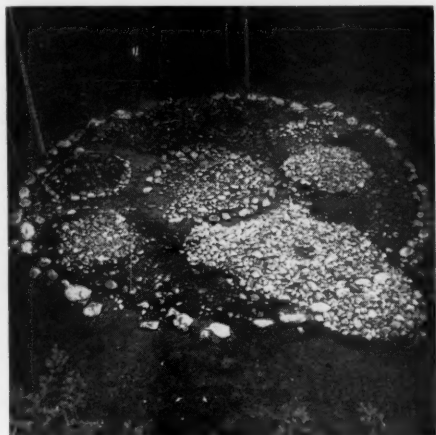
ONE OF THE MOST EXCITING ASPECTS of post-war archaeology in Scandinavia has been the cooperation between the archaeologists of the younger generation of all four countries, now brought to fruition by the publication of the excavation of a Dark Age village at Vallhagar. Gotland, a small island in the Baltic, has in historical times been of great importance in the political and economic life of the Northern countries: the island was the center of Baltic trade in the Viking Age, when Norsemen were a not uncommon sight in the markets and bazaars of Constantinople and Baghdad. Later it was one of the central headquarters of the Hanseatic League, and its mediaeval churches and walls today bear witness to this glorious period in its long history.

For many years now it has been known that in an even earlier period—the age of the great migrations at the beginning of our era—Gotland was of no little importance. Throughout the length of the island have survived to this day moldering green banks, all that is left of the villages and field walls of the Roman Iron Age. One of the largest such areas in Gotland was to be found at Vallhagar in the neighborhood of Fröjel, and in the early years of this century the area was purchased by the Gotlandic Society of Antiquaries to preserve it from agricultural or industrial development. Excavation at the site began in 1946 and was finished in 1950; the results are now published in two handsome volumes.\*

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\* VALLHAGAR: A Migration Period Settlement on Gotland, Sweden, by MARTEN STENBERGER, assisted by OLE KLINDT-JENSEN and others. Two volumes. 1205 pages, 523 figures, 4 maps. Ejnar Munksgaard, Copenhagen and Stockholm, 1955 \$30.00

Burial cairn S36 I-VIII in the southern grave-field. Photograph by E. Nylén. The cairn was one of the most complicated on the site, with one primary and seven secondary burials.



Part of the southern grave-field. Photograph courtesy of the Royal Swedish Air Force.

## A REVIEW ARTICLE

Twenty-four buildings, three cemeteries, a hill fort and the field walls (*Vastar*) were excavated. Generally speaking, the houses were massive, built of stone; four types are distinguished, the most impressive being the long houses, some of which were nearly one hundred feet in length. Little remains of the actual houses, three to four stone courses being the most that survives, but the trained eye has reconstructed from the post-holes and walls a complete and convincing picture of the architecture and physical appearance of the village. In this connection Dr. Klindt-Jensen's interpretation of the house evidence provides perhaps the most fascinating reading of the whole report. His use of ethnographical and contemporary parallels is particularly striking; island peoples are noticeably conservative and folk memory can help considerably in archaeological interpretation.

The finds from the graves were not particularly rich but the completeness of their excavation has provided an

almost unique picture of both the wealth and the poverty of such a community. It is also stimulating to see a competent, clear and complete anthropological study of the skeletons forming an inherent part of the main report. The ample space given to the general interpretation of the anthropological evidence tends to shame the average writer of such reports, who too often consigns his anthropology to the unread oblivion of the appendix or, worse still, publishes the interpretation quite separately. Other natural scientific examinations are also well handled in this report.

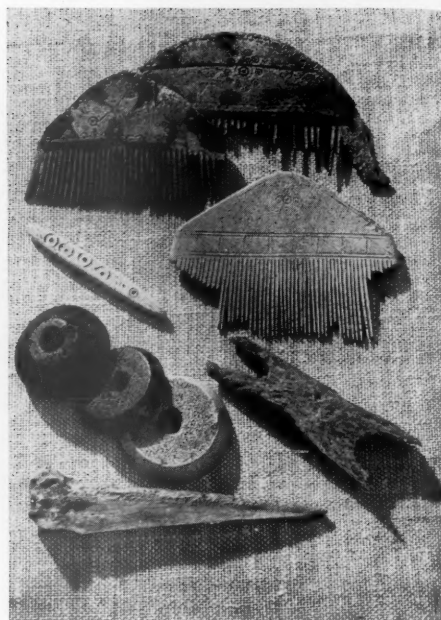
Although the excavation of this site was excellent, as the photographs vividly illustrate, its greater value lies in the model which it sets for such reports. Here we have the last ounce of evidence sifted and interpreted so that the economic and sociological, political and physical interpretations of the material are presented in a way which has not been bettered in any other Western European report of



## VALLHAGAR *continued*



Excavation group at Vallhagar, summer of 1947. Left to right: C. J. Björkander, British Vice Consul in Gotland; E. Nylander, Governor of Gotland; Professor M. Stenberger; His Majesty the King of Sweden (at that time Crown Prince).



Bone objects found at Vallhagar in the buildings: three combs decorated with incised designs, three spindle whorls and various other implements intended for household use.

which I know. The freshness of the young archaeologists' minds as they approached their task, combined with the breadth of vision of Professor Stenberger and Dr. Klindt-Jensen, have produced a book that no student of archaeology can afford to ignore.

Any publication can be complete in detail; it is the interpretation of the material and the solving of problems which justify the energy and expense of such a vast undertaking. The publication of Vallhagar does so justify itself in that it contributes valuable evidence to the solution of an important question. One of the major problems relating to Scandinavian archaeology, which has been discussed for many years, is the reason for the ending of the Roman Iron Age in the Baltic islands. In Gotland, Öland and Bornholm excavation has repeatedly provided evidence of a sudden break in the settlement pattern in the late fifth or early sixth century. Some of the greatest Scandinavian scholars have worked on the problem—Stjerna, Hilde-

brand, Nerman, Lindqvist, Bolin and Stenberger have all produced theories to explain this break. Klindt-Jensen in Bornholm and Stenberger in Öland and Gotland are still concerned with the problem. It is not easy of interpretation: theories have been postulated which ignore the archaeological evidence, but these have now been very properly discounted. Four solutions now face the theorist: that climatic change, or disease, or migration or war was responsible for the break. As a result of the Vallhagar excavations the possibilities have been reduced to the last two, and evidence adduced by Stenberger in his last chapter strongly favors war and destruction as the cause of the hiatus. The evidence for this is substantial but it cannot be discussed here. The last sentence of the book is typical of the scholarship and integrity of the authors and editors:

"Here we can only humbly acknowledge our incapacity and hand the problem over to future research to produce the answer."



Byzantine glass lamp in the Dumbarton Oaks Collection.

## A TENTH CENTURY BYZANTINE GLASS LAMP

By MARVIN C. ROSS

OBJECTS OF EVERYDAY LIFE have survived in comparatively small numbers from Byzantine Constantinople. A lamp appearing to date from the tenth century, although a somewhat humble object, has thus considerable importance to anyone interested in the daily life of the Byzantines. The lamp is in the Dumbarton Oaks Collection and was acquired in 1946 from a dealer who stated that it had come from Constantinople.

The shape is that of a squat cone. The glass shows considerable manganese, which has been tastefully used in a decorative manner. The pontil mark is on the inside; thus the lamp would look well when seen from below. The lip is turned inward to give a neat and finished look.

Three holes with beveled edges are cut in the glass for the three suspending chains that meet in a ring. This is looped to a single chain of three links attached to a hook from which the lamp hangs.

Glass with the manganese used decoratively, as here, is typical of western glass of the fifth and sixth centuries, as Mr. Ray Winfield Smith tells me, but he sees no reason for its not having been used at a later period and elsewhere. The same is true of the simple chain.

A search among the publications on glass of an early period reveals no example of a similar lamp. However, a Byzantine manuscript in the British Museum illuminated in Constantinople in the tenth century has a miniature of



St. Luke, from a Byzantine Gospel Book (Add. Mss. 28815).  
 Photograph courtesy of the British Museum.

## A BYZANTINE GLASS LAMP *continued*

St. Luke reading by the light of a lamp almost the duplicate of the one in the Dumbarton Oaks Collection. The shape is similar and it has three chains suspended by a hook. The late Professor A. M. Friend, who had made a study of these Evangelist portraits, assured me that this was not an element surviving from earlier times. Thus we can be almost certain that the Dumbarton Oaks lamp is contemporary with the tenth century miniature and is a type used in Constantinople at that time. Although no glass factory has yet been found in Constantinople, written records state that glass was made there. We may have in this lamp an example of the glass made in Constantinople in the tenth century as well as the type of lamp that was used in that period.

The painter of the miniature has given us an exact rendering of the practical adjustment device. A cord is attached to the hook and passes through two pulleys, one on the ceiling and the other on the side wall of the room. To the latter end is attached a weight and thus the lamp can be raised or lowered to the desired height. Here we are given a glimpse of an appliance in common use during one of the greatest centuries in Byzantine history.

*Preview of*

*the Summer issue of*

## ARCHAEOLOGY

### THE RISE AND FALL OF HAZOR

*by Yigael Yadin*

### ROMAN FAMILY TOMBS IN YUGOSLAVIA

*by Josip Korošec*

### HIGHLIGHTS OF ANDEAN ARCHAEOLOGY

*by Richard P. Schaedel*

### MOTYA AND LILYBAEUM

*by Gioacchino Aldo Ruggieri*

### MINTING GREEK AND ROMAN COINS

*by Cornelius Vermeule*



# ARCHAEOLOGICAL NEWS

## Fifty-seventh AIA Meeting

An all-time record was reached at Philadelphia when 581 persons registered at the Benjamin Franklin Hotel for the annual joint meeting of the ARCHAEOLOGICAL INSTITUTE OF AMERICA and the American Philological Association December 28-30, 1956.

The meeting of the Council of the Institute was held Friday morning; Professor George E. Mylonas of Washington University was elected President, succeeding Professor Henry T. Rowell who had successfully guided the Institute for the past four years.

The first session, on Friday afternoon, was devoted to reports of recent excavations: Lerna, by John L. Caskey (read by Martha Heath); Eleusis, by George E. Mylonas; Isthmia, by Oscar Broneer; Gordion, by Rodney S. Young; and Serra Orlando, by Richard Stillwell. All these excavations have been featured (or soon will be) in *ARCHAEOLOGY*. The first day of the meeting had its distractions—the largest fire in Philadelphia's history taking place across the street—but most of the members attempted to concentrate firmly on the ancient world.

The evening's joint session featured the customary address by the president of the American Philological Association: George E. Duckworth spoke on "Anima Dimidium Meae: Two Poets of Rome."

Saturday's sessions were devoted entirely to a symposium (jointly with the APA) on the Nature of the Classical. At the morning session, for which George E. Mylonas was moderator, the problem was discussed in broad terms. Vincent J. Scully, Jr. spoke on The Nature of the Classical in Art and Harry Levin on The Nature of the Classical in Literature.

The program continued in the afternoon at the University Museum of the University of Pennsylvania. The specific title of this part was The Nature of the Classical in Greece and Rome;

C. Bradford Welles was moderator. Professor Welles asked the four speakers to define the Classical, whether dealing with the writings of Horace or with a Roman portrait. Professor Levin had noted that the word "classical" has had many meanings for different people at different times. John A. Moore stated that Classical was the name for an ideal in time. Speaking on The Classical in Greek Literature, he showed that Greek literature is a classic symbol of clarity, attention to detail, constructed patterns and inner expressions, closely related to the moral and political problems of the times. In The Classical in Greek Art, Phyllis W. Lehmann singled out the qualities in fifth century B.C. Greek art which have been held up as models since Winckelmann. She demonstrated "harmony, dignity and simplicity" in specific examples. Mrs. Lehmann went on to show that there is a life, movement and vitality in the greatest of fifth century masterpieces which is no less Classical than the "serene" works and their sterile Neo-Attic imitations. Inez S. Ryberg applied the term "Classical" to Roman art. She showed that classicism in the period 10 B.C. to A.D. 100 (Ara Pacis to Arch of Titus) was not just a revival but a renaissance. Professor Ryberg spoke of the Augustan to Flavian synthesis of Roman art in the context of various backgrounds, observing that in this century classicism diffuses in the very process of illustrative definition. The last speaker, Ronald Syme of Oxford University, turning to The Classical in Roman History, said that Roman historical literature moved from the eloquence of the orators to the precision of Tacitus. He cited Classical models such as Livy, whose story of world conquest was a canon for later writers. Professor Syme ended on the transatlantic note that Rome declined when digest literature replaced creativity.

After the symposium members had

a chance to view the exhibition of engraved gems from the collection of the late Professor Maxwell Sommerville. Gems of all periods are included, ranging from the ancient Near East to nineteenth century Europe. A catalogue by C. C. Vermeule has just been issued. One of the best known and most spectacular pieces is illustrated here.



Brown sardonyx gem in the Sommerville Collection at the Pennsylvania University Museum. The triumph of a Christian emperor is depicted, perhaps Constantine the Great. Length about 6 inches.

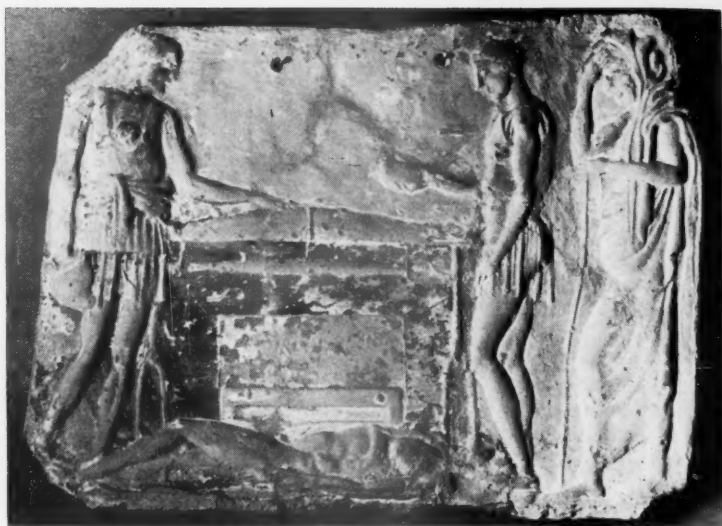
The chief speaker at the annual banquet, on Saturday evening, was Professor Gilbert Highet. His address, "More Enduring than Bronze" (a quotation from Horace), which included an adroit summary of the day's symposium, admirably achieved its purpose of convincing the audience that the Classical contains "the ultimate truth."

As the result of devoting an entire day to the symposium, both Sunday sessions had to be divided into two sections. Attendance at one or the other section was often a difficult choice, sometimes resulting in a mild schizophrenia. One morning session opened with Emeline H. Richardson's paper on "The Recurrent Geometric Style in Early Etruscan Bronzes," in which she discussed the possible origin of the earliest bronze sculpture found in Etruria. Christoph Clairmont fol-

lowed with a discussion of the stelai of Aristion and Lyseas, concluding that these two late Archaic Greek sculptures were probably produced by the same artist. Thalia Phillis Howe's paper, "Non-Classical Elements in Classical Vase Painting," pointed out a variety of examples in which Classical forms and techniques were used to render subject matter that could have been better expressed by later art forms. Charles H. Morgan, in "The Friezes of the Hephaisteion," argued that the frieze was completed considerably later than the building itself. Lawrence Richardson, Jr. analyzed the "Composition of Groups in Pompeian Second Style Painting," suggesting that the friezes should be interpreted as individual compositions, not as cycles. In his paper, "Some Graeco-Egyptian and Hellenistic Heads from Egypt," Bernard V. Bothmer derived a certain type of Hellenistic portrait from an Egyptian prototype.

The second morning session included several papers on excavations. Rudolf Anthes told of the results of "The Mit Rahineh (Memphis) Excavation, 1956" conducted by the University of Pennsylvania, which included finds in the sanctuary of Ramses II outside the Great Enclosure of Ptah. Samuel N. Kramer's paper was concerned with the chronology of Mesopotamia in the third millennium B.C. New documentary evidence revises the relative dating of Sumerian kings and may result in some telescoping of Mesopotamian chronology. "The First Excavation at Gibeon, 1956" was presented by James B. Pritchard. A brief account appeared in our Winter 1956 issue. Machteld Mellink's paper, "Gordion 1956: Lydian Architecture on the Lesser Mound," described the excavation of a sixth century B.C. building which had been abandoned and partially burned during the construction of a clay tumulus over it. "Excavations at Tolmeita (Ptolemais) in Libya, 1956" was presented by Carl H. Kraeling. He discussed the city plan and described the excavation of a villa of the mid-second century A.D. Marvin C. Ross spoke on "The Hama Treasure of Byzantine Silver," an important church treasure of the sixth century, most of which is now in the Walters Art Gallery.

Section A of the Sunday afternoon session began with Carla Gottlieb's paper, "Further Notes on the 'Nereid'



Melian relief of terra cotta in the Royal Ontario Museum. The weighing of Hector's ransom is the subject shown.

Monument." She showed how minute study of the molding and other elements could aid in correct restoration of the monument. J. Walter Graham presented "A New Melian Relief in the Royal Ontario Museum" (illustrated here) with a subject unique in this class: the weighing of Hector's ransom. Cornelius C. Vermeule spoke on the Somerville Collection of gems, mentioned above. "A Dexiosis Relief at Arsameia in Commagene" was the subject of John H. Young's paper; this relief is one of the many interesting sculptures found at this remote Asia Minor site. Emmanuel Ben-Dor discussed "The Jars of the Dead Sea Scrolls," presenting the opinion that these were made specifically for containing scrolls and for no other purpose. Interest was added by the showing of an actual jar, somewhat the worse for wear but complete with lid. "Romano-Buddhist Sculpture in Oklahoma," a collection presented to the University, was described by Henry S. Robinson in the last paper.

Section B opened with "New Greek and Roman Sculpture in Mississippi," by David M. Robinson, showing unpublished pieces in his collection. J. Lawrence Angel, in his paper, "Kings and Commoners" discussed skeletons from the shaft graves of Mycenae; he concluded that the royal occupants had been generally larger than the common people. "The Present Status of the

Late Bronze Urnfield Problem" was presented by Homer L. Thomas, who stressed the need for cooperative research in this difficult field. Discussing "Early Phoenician Trade in the Mediterranean," Clark Hopkins presented various types of objects which may have been traded in the ninth and eighth centuries B.C. "The Delphian Column of the Dancers" was the monument discussed by Livio C. Stecchini, who believes that the column represents the rare *thyia* tree and that such trees grew in the Delphic sanctuary. The final paper of this session was "An Unrecognized Metrical Text from Temple G at Selinus" by William M. Calder, III. It was suggested that the stone preserves a Doric marching song, sung by Selinus' warriors going into battle.

It should be noted that several papers presented at the sessions of the APA had not only historical but archaeological significance.

#### Seattle AIA Society

The newest member Society of the ARCHAEOLOGICAL INSTITUTE OF AMERICA is the Seattle Society, which held its first meeting on November 14th and which already has sixty-seven members. The elected officers are: Prof. John B. McDiarmid, President; Mil-lard B. Rogers, Vice President; Mrs. Eileen M. Niven, Secretary-Treasurer. We offer our best wishes to the members of this active new group.



## French Archaeological Studies

A new issue of the French Bibliographical Digest entitled *Archaeology (1945-1955), Part I: The Eastern Mediterranean* has just been published. The bibliography, compiled by Jean Lelant, Professor of Egyptology at the University of Strasbourg, covers recent French publications.

Other issues of this series soon to appear (all compiled by members of the faculty of the University of Strasbourg) are: *Part II: The Near East*, and *III: Greece*, by Pierre Amandry; *IV: Italy*, and *V: North Africa*, by Gilbert Picard; *VI: France*, by Jean-Jacques Hatt.

This series will constitute a complete reference work on recent research by French archaeologists. The French Bibliographical Digest is intended primarily to make the contribution of French scholars better known in the United States. Libraries, university departments of Archaeology and Classics, and scientists will, upon request, be placed on the mailing list to receive the publications without charge. Correspondence should be addressed to the Cultural Division of the French Embassy, 972 Fifth Avenue, New York City 21, New York.

## Missouri Basin Project

The 1956 field season of the Missouri Basin Project, one of the River Basin Surveys conducted by the Smithsonian Institution, consisted of excavations and surveys in areas where reservoirs are to be built. Surveys were made in three areas, Big Bend (South Dakota), Coralville (Iowa) and Toronto (Kansas) while excavations were conducted at ten large earth-lodge village sites in the Oahe Reservoir, South Dakota, at five small sites in the Lovell Reservoir, Kansas, and at nine small sites in the Coralville area.

An intensive fifteen-week survey was made of the Big Bend area, between Fort Randall and Oahe, which is soon to be flooded. More than one hundred new sites were recorded. Detailed plans were made of some, because of their unusual settlement patterns, and about twenty sites were tested by excavation. Several prehistoric sites show house depressions arranged in rows, an unusual pattern best known from the upper end of the Oahe area, in North Dakota. Other noteworthy finds were a boulder

effigy not previously reported, several Woodland manifestations and deposits that appear to be non-ceramic. Several important historic White sites were also located.

\* Several projects were carried out at the Oahe Reservoir, some of which are briefly described here. Excavation at the site of a historic trading post near Oahe Dam defined the stockade outline and several interior structures, and recovered objects from the period of the 1860's. This is believed to be Fort Pierre II, used after the traders sold old Fort Pierre Chouteau in 1855 as a military post. A more extensive project continued excavations begun in 1951 at the mouth of the Cheyenne River. Three different occupations have now been established here, the last by the protohistoric Arikara. A large burial area, almost certainly of this last period, was excavated, and remains of over fifty individuals were recovered. The bodies were flexed, placed close together in small pits, and were mostly covered with poles or wooden slabs. Numerous artifacts, including pottery and a fine catlinite pipe, were found in the graves. Intensive tests were made at the Sully Village Site, about twenty miles above Pierre, which is the largest known village on the Missouri River. It measures nearly 4000 feet by 1500 feet, and may contain four hundred house structures, of which almost half show on the surface. The structures are overlaid by a sterile layer and it, in turn, by a refuse heap. Pits are numerous, ranging from small pocket caches to large bell-shaped pits seven feet deep and of equal diameter. Artifacts are abundant and the pottery suggests at least three, and probably four, occupations. An unusual catlinite plaque with animal designs engraved on each side was found in one pit. Two burial areas were located as well as several others possibly used for burial.

Four sites were excavated in the Lovell Reservoir area in Kansas, lying along White Rock Creek in Jewell County. Three of these were fairly extensive in area but poor in culture content. Nevertheless the artifacts found at these sites are important in defining the little known White Rock Aspect. The fourth site was a burial ground of the Middle Woodland period, which unfortunately had been partly destroyed by pothunters. Fragments of human and animal bones were found,

as well as cord-marked potsherds and other objects, including two small shell gorgets.

The other two areas explored, the Toronto Reservoir in southeastern Kansas and the Coralville Reservoir in east-central Iowa, lie outside the limits of the Missouri Basin, but arrangements were made to survey them through the facilities of the Missouri Basin Project. The results of a limited survey in the Toronto area will add materially to its known archaeological resources. In the Iowa reservoir area a combined survey and excavation program was conducted. Ten sites were located and recorded, and nine sites were tested, including a mound and small habitation sites, one of these a rock shelter—most of them Woodland manifestations. Unfortunately most of the sites had been damaged by vandalism.

## Restoration Work at Samothrace

A partial restoration of the façade of the "Hieron," in the Sanctuary of the Great Gods on the island of Samothrace, has been announced by Professor Karl Lehmann, Director of the Archaeological Research Fund of New York University. The "Hieron," previously called the "New Temple," is believed to have been used for the initiation ceremonies into the higher degree of the Samothracian mystery cult. It is a building of early Hellenistic date, with a Doric porch on the north end built in the second century B.C. It is this porch which has now been partially restored. Many elements of the marble superstructure had been found lying in confusion on the ground. From these column drums, capitals and architrave blocks, which had been carefully sorted and systematically studied, it was possible to restore four complete columns, a fifth column without its capital (on the east side) and the architrave over the original center intercolumniation of the façade. A minimum of modern materials was used. The capital of the northeast corner column, which had been taken to Vienna in the 1870's by permission of the Turkish government, then in control, was obtained by exchange from the Vienna Museum and arrived in time to be set in its place. The restoration was carried out with funds from the Bollingen Foundation and with the cooperation of the Greek Restoration



The Hieron at Samothrace, showing five columns of the façade now restored.

Service. As Professor Lehmann says in his report, the re-erected columns are "at least a hint of the splendor that once was there, tokens of which we have wrested from the soil of a wilderness with shapeless ruins in the course of the last twenty years."

Besides the work of restoration the 1956 season was marked also by extensive rebuilding of terrace walls previously constructed along the river bed to protect the excavated area. Visitors at the dedication of the Samothrace Museum in July 1955 remarked on the orderliness of the site, but this achievement of the excavators was seriously threatened by violent rains during the winter of 1955-56.

Among the incidental finds made during the season were several fragmentary inscriptions and an iron finger ring (probably Hellenistic) with a carnelian gem bearing the design of a cock and a bunch of grapes. A number of pottery vessels, mostly of the Archaic period, were restored from finds made in the cemeteries during the campaigns of 1954 and 1955.

#### International Orientalist Congress

The twenty-fourth International Congress of Orientalists will convene in Munich, Germany, from August 28th to September 4th, 1957. In conformity with the resolution passed at the twenty-third Congress (Cambridge,

August 1954), the forthcoming Congress will be organized by the Deutsche Morgenländische Gesellschaft, whose first presiding officer, Professor Ernst Waldenschmidt, will be president of the Congress. Papers will be read at fourteen sections covering most phases of Asian and African studies, including Egyptology, Near Eastern archaeology, the Old Testament and Biblical archaeology, and the Christian Orient and Byzantium. Among subjects proposed for discussion in various sections are the following: history and culture of the ancient Near East; climate and landscape of prehistoric and proto-historic Iran; Persepolis—tentative interpretations; will the Dead Sea finds elucidate the relations between Iranian and Jewish religions?

Requests for information should be addressed to: Generalsekretär des XXIV. Internationalen Orientalisten-Kongresses, Prof. Dr. Herbert Franke, Universität, Geschwister-Scholl-Platz, Munich, Germany.

#### AAA Meeting in Santa Monica

The fifty-fifth annual meeting of the American Anthropological Association was held in Santa Monica, December 28-30, with UCLA, USC, and the Southwest Museum as sponsors. Thirteen papers were presented on archaeological themes; a special session was devoted to Mexican prehistory.

In the general session, December 28th, John H. Rowe discussed "Problems in the History of Archaeology." He briefly surveyed major landmarks in the development of archaeology as a discipline, especially the utilization of the stratigraphic technique borrowed from palaeontology. For reasons not yet clearly understood, its application to archaeology was long delayed, particularly in the New World. Rowe also reviewed the history of typological seriation, whose beginnings go back to Winckelmann, and the keeping of thorough records, first called for by Worsaae; special mention was made of the importance of Reisner's role in furthering this movement in the United States. Dwight T. Wallace followed with "The Tiahuanaco Horizon in Peru." Using careful typological seriation of over eight hundred ceramic pieces, he breaks the stylistic tradition down into two major phases, Queya and Bolivian Tiahuanaco, each with sub-phases. In

the highland, the horizon style is not characterized by trade items or even close copying; therefore the Huari and Bolivian Tiahuanaco manifestations may have derived independently from the presumably earlier Pucara. On the coast, on the other hand, the horizon style was probably the result of direct diffusion from the highland, perhaps involving movement of peoples. James H. Gunnerson reported on "Fremont Culture Variability." This culture, a "peripheral Southwestern" manifestation, is largely concentrated in south-east Utah. Apparently coeval with Pueblo I-II of the Anasazi sequence and strongly influenced from that quarter, Fremont ceramics are characterized by a high degree of variability and experimentation. Robert C. Euler and Henry F. Dobyns discussed "Ceramic Indications of Arizona Upland Yuman Relationships." They believe the pottery type manufactured by the ancestors of the modern Walapai, Havasupai and Yavapai to have been Tizon Brown Ware. They see no continuity from the earlier Kohonina Branch gray ware tradition and suggest that the brown ware, which these Arizona groups share with all other pottery-making Yuman speakers, may well have been brought in by them during their original migration to the region (possibly from California). Keith A. Dixon reported on "The Archaeological Significance of Shoe-Shaped Vessels." Dixon concludes that one type of these vessels, which he labels "culinary shoe-pot," has a consistent distribution along the great New World mountain axis from the southwestern United States to northwestern Argentina (with earliest appearance to date in highland Guatemala, ca. 1500 B.C.). Diffusion from a single source explains this widespread occurrence. As for function, he postulates use as a special cooking pot for beans. An unusually interesting paper was presented by Carr Tuthill concerning "Underwater Archaeology in California." Artifacts have recently been recovered by skin divers just off the southern California coast, from the Channel Islands to the Mexican border, consisting largely of manos and metates, mortars and pestles, and net weights. Tuthill also discussed how the specimens got there, concluding that in most cases wave cutting of the cliffs in which they were originally deposited is the best answer. He postulates a date

based on erosion rates, between five to seven thousand years ago for the artifacts farthest from shore, while most are probably one to four thousand years old.

In the session devoted to Mexican archaeology Walter W. Taylor discussed "Some Implications of the Carbon 14 Dates from a Cave in Coahuila, Mexico." A recent testing of eleven samples from this cave has yielded dates ranging from 1770 to 9540 B.P., including the two oldest dated artifacts found in the New World. The earliest cultural material seems to represent a branch of Jennings' "Desert Culture," which flourished widely in arid North America at the very end of the Pleistocene and the beginning of the Recent. A puzzling feature is the total lack of bones of extinct Pleistocene fauna. Also noteworthy is the remarkable degree of cultural stability exhibited by the forms of the artifacts over this great time span. Clement W. Meighan reported on "Recent Archaeology in Nayarit, Mexico," describing an excavation at the site of Peñitas, west of Ixtlan del Rio in the state of Nayarit. Characterized by small mounds strung out along both sides of the Tuxpan River, the site yielded a rich ceramic harvest which roughly dates it as largely Post-Classic. Interesting is the possibility of cultural ties with Central America. Eric R. Wolf and Angel Palerm presented "New Light on the Archaic in the Valley of Mexico," describing their recent survey of the area around the famous Pre-Classic pyramid of Cuicuilco, partially covered by lava (500 B.C.?). They located three additional pyramids similar to Cuicuilco, an intense sherd concentration nearby, and certain ditches which may have been irrigation canals. The evidence, they feel, now indicates that Cuicuilco, far from being an isolated outpost, was part of a complex of four pyramids surrounded by what may have been a planned urban settlement serviced by irrigation canals. Robert F. Heizer reported on "Excavations at La Venta, Tabasco, 1955," describing recent work under his and Philip Drucker's direction. Focusing on the column-enclosed ceremonial court ("Complex A") north of the Great Mound, the party uncovered a new jaguar mosaic mask flooring, various offerings, caches of jade objects (including sixteen serpentine and jade figurines in purest Olmec style) and ce-

ramics, and determined four major construction phases. Heizer also reported on a Carbon 14 test of eight charcoal samples from the plaza; the maximum time span was 1580 years (1454 B.C.-A.D. 126). These dates, the first from La Venta, have been interpreted as indicating 800-400 B.C. for the flourishing of the site, supporting those who have long argued for an "Olmec" development earlier than and independent from the Classic Maya. Robert T. Squier discussed "Evidence of Post-Olmec Occupations at La Venta, Tabasco." He described discoveries, both in the drift-sand deposit that covers the La Venta site itself and in other portions of the island, which render it probable that there were several post-Olmec occupations, manifesting strong Highland influence, apparently running from a few centuries after the abandonment of the ceremonial center to early Post-Classic times. Puzzling "mixed" assemblages may indicate that certain Olmec traits persisted into this period. John L. Sorenson discussed the "Pre-Hispanic Culture History of Central Chiapas, Mexico," describing the long sequence tentatively worked out for the region, based both on excavation (principally at Chiapa de Corzo) and reconnaissance; this apparently runs almost continuously, with an unexplained hiatus in the Early Classic, from earliest Pre-Classic (coeval with Las Charcas in Highland Guatemala?) to the Conquest, when the Chiapanec were the dominant ethnic group. The few Carbon 14 dates from Pre-Classic levels are almost surprisingly late (earliest ca. 175 B.C.) and would seem to support the 11.16.0.0.0 correlation of the Classic Maya calendar. H. P. Nicholson attempted an interpretation of the remaining fragments of "The Chapultepec Cliff Sculpture of Motecuhzoma Xocoyotzin." He believes that this sadly mutilated statue, probably the last of four of the later rulers of Tenochtitlan, was carved in 1519, the year Cortés entered Mexico, and that the completion of certain nearby carvings was interrupted by the Conquest. The great aesthetic and historical importance of this unique example of Aztec portraiture was emphasized.

The number and quality of the papers presented attest the great vigor of New World archaeology within anthropology in the United States. The

lack of any material relating to Old World prehistory, however, was striking. This omission probably reflects the long-standing lack of interest in that region among anthropological archaeologists at Western institutions.

H. B. NICHOLSON

### Michael Ventris Memorial Fund

The sudden tragic death of Michael Ventris on September 6th, in an automobile accident, has moved his fellow-scholars and admirers to join in establishing a memorial to this brilliant young architect who deciphered the Mycenaean script (see our Winter 1956 issue, pages 273-280). We quote from the appeal issued in London, December 14th:

"His discovery that the Linear B texts of Knossos, Pylos, Mycenae and other sites were Greek, ranks as one of the most brilliant achievements of scholarship and has been internationally acclaimed a feat of the same order as that of Champollion in deciphering the Egyptian hieroglyphs. The discoverer was awarded the Order of the British Empire by her Majesty the Queen, an Honorary Doctorate by the University of Uppsala, and an Honorary Research Associateship by University College London. The brilliance of this discovery is matched by its importance, and it will take years to work out the consequences of the new knowledge which proves that Mycenaean civilization was Greek-speaking, gives us texts contemporary with and comparable with texts from the adjoining civilizations of Egypt and the Near East and shows us the state of the Greek language half a millennium before our earliest Greek literature.

"Michael Ventris was trained and practised as an architect. To his profession he brought the same analytical brilliance that distinguished him as a classical scholar, and there lay ahead of him a career of exceptional promise.

"We feel that many people will wish to join us in forming some memorial to his genius and personality. We hope that it may be possible to found a Michael Ventris memorial award or studentship, which would be open both to post-graduate students working on subjects connected with Mycenaean civilization and to students of architecture, because we feel that thus his two main interests would be represented. The

fund would be used either for student-ships or for grants and would be administered by a trust representing the two interests."

It is hoped that American contributions will swell the fund; if an award of reasonable size can be founded, it will be open to students of all nationalities. Contributions should be made out to the Michael Ventris Memorial Fund, and may be sent to Prof. Emmett L. Bennett, Jr., 1967 Yale Station, New Haven, Connecticut.

### American Association for the Advancement of Science

The anthropological section of the AAAS met in New York City December 26-30, 1956. Most of the few papers on archaeology were included in a Symposium on American Archaeology, arranged by Dr. Dorothy Cross.

John Witthoft spoke on "Cherokee Acculturation and Eastern Woodlands Community Typology." He showed how study of the culture of recent and living Cherokee would throw light on that of the pre-Columbian aborigines. He outlined the basic elements of the Eastern Woodland cultural pattern, and those of the several community types that developed after acculturation to modern economy. J. L. Giddings, Jr., in his paper "Round Houses in the Western Arctic," spoke of recent discoveries on Escholtz Bay, Alaska. He found the floor plans of very large oval houses of a new type, most Arctic houses being rectangular. Each house had a smaller satellite, likewise oval. The oval type of house may have been the earliest in Alaska. The artifacts also indicate a new cultural pattern and suggest great age, possibly three or four thousand years. "Reliability of Radiocarbon Dates for Late Glacial and Recent Times" was discussed by James B. Griffin. Some geologists believe that while radiocarbon dates from arid environments seem relatively reliable, those from humid areas may be much less so. New radiocarbon dates are much younger than older estimates based on depositional evidence, and probably much more reliable. The post-glacial in America is now considered to have begun about eight thousand years ago. "The Dimensions of Archaeology" were discussed by A. C. Spaulding. This theoretical paper followed the dimensional analyses of

other sciences. There is necessity for developing better scales for commonly used dimensions, and a need for clearer thinking in archaeological theory. William A. Ritchie presented a paper on "The Paleo-Indian in the Northeast."

In our eastern states fluted projectile points have not yet been found with faunal remains or with material datable by the radiocarbon method. It has been suggested that an arid period about 11,000 years ago, between the humid Clovis and Folsom periods, forced hunters to follow the game to the better watered regions of the eastern states. Dr. Ritchie believes rather that early man did not arrive in the east until after the end of glacial conditions, about 7000 to 5500 years ago. "A Shorthand System for Writing Meso-American Dates and for Comparing Their Correlation with the Christian Calendar" was explained by Linton Satterthwaite. This system, devised by Dr. Satterthwaite, permits ready comparison of the slightly variant aboriginal calendars used in different Mexican towns. George A. Agogino presented a paper on "Amaranthus Seeds from San Jose Sites near Grants, New Mexico." These seeds, of great importance in pre-agricultural economy, were probably gathered for food but not cultivated. A date of about 4500-2500 B.C. is ascribed to these sites. Hitherto the earliest amaranth seeds known were from the Basket-Maker period, 300 B.C.-A.D. 900.

A joint symposium with the American Institute of Human Paleontology, "Commemorating the 100th Anniversary of the Discovery of Neanderthal Man," naturally had archaeological overtones, especially the paper of Hallam L. Movius, Jr., on "Archaeological Materials Associated with Neanderthal Man in Europe," and that on "Levallois-Mousterian Man in Southwestern Asia and the Neanderthal Problem" by F. Clark Howell.

At a special section meeting James B. Griffin gave an address on "Prehistoric Asia and America—The Northern Route." Another paper of interest was "The Caucasus and the Ancient Greco-Roman World" by Alexander Grigolia. The symposium on "Recent Advances in Geochronometry, Part III: Radiocarbon Dating," a joint session of six sections and societies, was partly archaeological in nature.

J. ALDEN MASON

### Excavations at Eleusis—1956

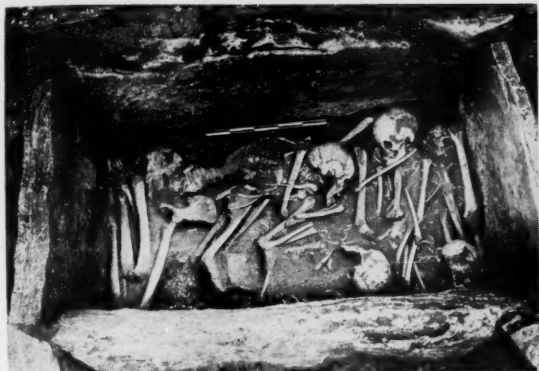
The following report has been sent us by Professor George E. Mylonas, under whose direction the campaign was carried out:

The excavation of the cemetery of Eleusis under the auspices of the Greek Archaeological Society and of Washington University was resumed during the spring and summer of 1956. A total of eighty-six burials was cleared, sixty-five of which belong to the historic period and twenty-one to the prehistoric. Two of the latter are chamber tombs cut in the earth, of the type revealed in the 1954 campaign. Their door openings were found blocked by stone walls, as they were left after the last burial, but the chamber roofs had caved in, apparently in prehistoric times. One of the tombs is very small and apparently was intended for a child. A single jug of Late Helladic III C times was found in the grave, dating it with certainty to ca. 1200-1150 B.C.

The second chamber tomb is of normal dimensions for Eleusis. It is 2.80 m. wide and two meters long. In it we found the remains of three adults and vases of Late Helladic III B to Late Helladic III C times. Above and to the side of the roof of the grave was unearthed a burial of the Geometric period; this illustrated once more the habit during that period of using older graves for burying the dead. Close by the chamber tomb we cleared two wells, one of which was used for burials in the Middle Helladic period. In depths ranging from 7.90 m. to 6.10 m. we found three superposed skeletons laid in a contracted position, and remnants of pottery.

Five cist graves of the Middle Helladic period were cleared. These proved definitely that by the end of the period individual graves had been transformed into family sepulchers, and that the habit of depositing gifts with the dead was then being developed. They also prove that indifference toward the bones of those previously buried and the habit of unceremoniously brushing bones aside, both characteristic of the burial customs of the Mycenaean age, appeared with that transformation. In one cist grave (Figure 1) we found the remains of at least five persons. Two skeletons, belonging to the persons buried last, are well preserved and show that the contracted attitude was still used in the closing years





1. A cist grave of the late Middle Helladic Period at Eleusis.



4. A fifth century B.C. larnax, or coffin, containing a child.

of the Middle Helladic period. The bones of the other three persons were found piled against the short (west) side of the grave. Near this grave we uncovered a large pithos bearing a linear design painted in matt black color and containing the bones of two children. This type of child burial, which is typical of Middle Helladic times, had until now been found only in connection with dwellings, not in cemeteries.

The graves of the historic period give us examples both of cremation and inhumation, with their variety of grave structures and offerings, and they

round out the information previously accumulated regarding the burial customs and the art of the Greeks from the ninth century B.C. to the fourth century of our era. Especially interesting was a cremation burial of the Early Geometric period (Figures 2 and 3). We were also able to confirm the fact that the indifference toward ancestors

*larnakes*. One larnax (Figure 4) contained the bones of a child three or four years of age, thirteen vases of the mid-fifth century B.C., a terracotta figurine of a rider, originally gaily painted, and the remnants of an egg.

Exploratory trenches by the seashore, south of our site, revealed the existence there of another cemetery, which, however, does not seem important enough to merit further exploration. This year's campaign completes the investigation of the cemetery of Eleusis, an investigation which has yielded many works of art and a wealth of valuable information regarding the beliefs and habits of the people of ancient Greece. The work of cleaning, patching and caring for the excavated objects has also been completed and a good many of them are on exhibit in the Museum of Eleusis. The task of studying and publishing the results has also been started. Those who assisted in the 1956 campaign were: Angelike Andreiomenou, Spyros Iakovides, Ione Mylonas, Alex Papageorge and T. Leslie Shear.



3. Vases from burial shown in Figure 2.

characteristic of Mycenaean times was replaced at the beginning of the Geometric period by respect and reverence, ushering in the hero cult so typical of the historic era of Greece.

Two graves of the fourth century B.C. proved interesting because they were marked by stelai taken from previous burials. One of these stelai bears a farewell scene in low relief and the names of five different people, apparently buried in one family grave. Two of these were women from Thebes. We again found numerous infants' and children's graves, most of them burials in pointed amphorae and in terracotta

#### Far-Eastern Prehistory Association

During the International Anthropological Congress held in Philadelphia, September 1956, a small group of interested people held a short meeting to organize the United States and Hawaiian Branch of the Far-Eastern Prehistory Association, which was founded in 1953. At the present time the major purpose of the organization is to provide a channel of communication for all people working in and interested in the prehistory of some area or areas in the Far East. A second meeting was held at Santa Monica in December



2. Early Geometric cremation burial.



1956, in conjunction with the American Anthropological Association meeting. E. W. Gifford, Professor Emeritus of the University of California, was unanimously elected President. W. G. Solheim II is the Secretary.

Anyone interested in joining the North American and Hawaiian Branch of the Far-Eastern Prehistory Association should write to W. G. Solheim II, Department of Anthropology, University of Arizona, Tucson, Arizona.

Yearly dues of \$1.00 will be charged for membership, to cover costs of correspondence and a semi-annual newsletter.

### Congress of Classical Archaeology

In September 1957 archaeologists from all over the world will convene at Pavia, Italy, for the VIIIth International Congress of Classical Archaeology. The last one was held at Berlin in August 1939.

Although the exact date of the opening of the Congress has not yet been definitely fixed, it is expected to begin between September 8th and 10th, and it will continue for about one week.

Pavia will be the place of meeting during the days devoted to papers and discussions. From Pavia the members of the Congress will visit the monuments and excavations of northern Italy. They will travel to the Valle d'Aosta and then will cross Lombardy and the Veneto to visit the site of Aquileia. The Congress will conclude its work at Venice.

Further information can be obtained by writing to the office of the Secretary, Piazza S. Marco 49, Rome, Italy.

### Malaya and Archaeology

The following account has been adapted from a report sent us by K. Tregonning of the University of Malaya:

Heretofore little archaeological research has been carried on in Malaya. The basic civilization, as in other parts of Southeast Asia, was Indian. But with the wonders of Angkor (Cambodia) or Borobudur (Java) Malaya could scarcely compete, and its museum authorities concentrated on work in the field of prehistory.

Recently, however, an archaeological society has been sponsored by the newly formed University of Malaya,

with the primary object of investigating Malaya's Indian past. This year it has carried out the first stage of a long-range excavation project in Kedah, northwest Malaya.

Here, as the University's Chinese, Arabic and Indian language scholars have learned from their diverse studies, was the site of a large Indian state, from A.D. 300 to 1200. By combining various ancient accounts, historical geographers localized the area to south Kedah, and in August 1955 the archaeological society pin-pointed in dense jungle six large mounds.

Already there have been revealed altar pedestals of Indian make, Sanskrit inscriptions and ancient tiles and stones. In the possession of nearby villagers were various Indian statues, including a Buddha of the Gupta age. Fired by this success, the society became perhaps the largest in Southeast Asia, with a membership of 150.

The initial survey was financed largely by an American organization, the Asia Foundation, cooperating with the University, and the comprehensive dig that is planned for 1957-59 will also derive most of its funds from America.

### Texas Archeological Society

The annual meeting of the Texas Archeological Society took place at Baylor University in Waco on November 2 and 3, 1956, with about 175 persons attending. The papers dealt mostly with various phases of Texas archaeology, but a few described studies in neighboring areas and one was concerned with Canadian archaeology. Of most interest to workers in other areas was a report by W. W. Crook, Jr., and R. King Harris on the Lewisville site

near Dallas, where radiocarbon samples associated with fireplaces have yielded a date of 37,000 years.

The Society was founded in 1928 as the Texas Archaeological and Paleontological Society, "for the study of the history, prehistory, and the major artifacts of man and the fossils representing the past flora and fauna of Texas; for the encouragement of the proper collection and preservation of such artifacts and fossils in museums and their study and classification and the publication of the results of the researches incident thereto." For twenty years the Society's headquarters were at Abilene, the home of the founder and president, Dr. Cyrus N. Ray. Dr. Ray's energy and ability, particularly as editor of the annual *Bulletin*, were primarily responsible for making the Society one of the better known state archaeological organizations. Dr. Ray handed over the reins in 1948 and his successors have carried on in the tradition of his work. There are a number of formally chartered chapters of the Society in different parts of the state. The place of the annual meeting changes from year to year in order that members from various localities may be able to attend. The membership has been increasing in recent years and is now over 425. The *Bulletin*, under the successive editorship of Drs. Ray, W. C. Holden, and Alex D. Krieger, has won wide recognition as the major outlet for reports on Texas archaeology, although the papers appearing in it are not confined to that subject. For some years the headquarters of the Society have been housed in the Department of Anthropology at the University of Texas in Austin. R. King Harris of Dallas is now the president.

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## ESAF Meeting 1956

The Annual Meeting of the Eastern States Archeological Federation was held in Trenton and Princeton, October 27th and 28th, in conjunction with the twenty-fifth anniversary of the Archeological Society of New Jersey. The registration of 160 set a record high for these meetings.

Three new member bodies—Michigan, Alabama and Ontario—were admitted to the Federation, bringing the number to nineteen.

Four papers composed the Saturday morning program. Dorothy Cross spoke on "Conservation of an Important Archeological Site in New Jersey: the Abbott Farm." Building developments are encroaching on this famous site on the outskirts of Trenton, a large part of which is still natural woods. An association has been formed which has purchased part of it and dedicated it as a park. More will be preserved as a wild-life sanctuary. "West Jersey Propriety (Soil and Government)" was the title of Henry H. Bisbee's talk. The history of the Propriety system was outlined. By this the interesting circumstance results that the descendants and successors of the Proprietors still control the disposition of all unlocated lands in West Jersey, and continue to hold an annual election ceremony that originated in the seventeenth century. A talk on "Field Impressions of the Archeology of Russell Cave, Northern Alabama" was given by Carl F. Miller, who published a most interesting article about this cave in a recent issue of the *National Geographic Magazine*. Frank Glynn gave an account of "A Unique Punched Portrait in Massachusetts," a most peculiar ornate human figure incised on a flat rock.

At the Saturday afternoon session "The Princeton Campus in Antiquity" was described by Glenn L. Jepson, palaeontologist, Erling Dorf, palaeobotanist and stratigrapher, Paul MacClinkock, physiographer, and Vilma Hudak, archaeologist. Miss Hudak's conclusions were based on a collection, mainly of the Late Archaic and Early Woodland periods, gathered on the college campus and recently acquired by the university's Department of Geology. Irving Rouse spoke on "The Highway Salvage Program," sketching the provision in the National Highway Bill that permits small sums to be spent for archaeological and palaeon-

tological research, and outlining methods of implementing it. A workshop discussion was held on the subject, "How can a state archaeological society improve its financial position?"—a topic of maximum importance to every society. Many suggestions were made, but the "golden touch" has not yet been discovered.

At the dinner that evening Froelich G. Rainey, Director of the University Museum, University of Pennsylvania, spoke on "Archeological Research and Public Interest."

The five papers given Sunday morning were all on the archaeology of New York State, and rather on the specialist level. William A. Ritchie described "Excavations in 1956 on Archaic Sites of Long Island." Three sites of the pre-ceramic Archaic period were discussed. A radiocarbon date somewhere between 700 and 1200 B.C. is indicated. A "Preliminary Report on the Lithic Traits of Muskeeta Cove—OYB 2-3" was presented by Edward D. Patterson. The site is on Long Island Sound. Julius Lopez gave "Some Notes on Interior Cord-marked Pottery from Coastal New York." Mr. Lopez finds most of his sites within the boundaries of Greater New York City. "A Possible Seneca House Site, 1600 A.D." was described by Alfred K. Guthe. A site near West Bloomfield, New York, afforded 746 post-molds, probably for a long house—or several successive long houses—measuring

about 15 x 50 feet. Marian E. White closed the session with "Iroquois Sequence in New York's Niagara Frontier." She compared pottery and other criteria from seven sites in a small area near Niagara probably inhabited by the early Erie and Wenro, and placed these seven in chronological order.

Sunday afternoon was devoted to Pennsylvania. W. Fred Kinsey described "The Oscar Leibhart Site—a Susquehannock Village of 1650-1675." Here many burials have been excavated. The site is in York County, below Wrightsville. The artifacts show a high proportion of white men's manufactures. "An Early Nineteenth-Century Grave near Fort Ness" was described by James L. Swauger. This shows mortuary practices of about the year 1806. "Projectile-Point Typology of the Beaver Valley" was presented by John A. Zakucia. Seventeen fluted points, some of unusual shape, are known from this region. Charles Sofsky outlined "Ceramic Developments in the Beaver Valley." Pottery of all periods, from the Late Archaic on, are found. Finally, Catherine McCann gave "Preliminary Notes on Some Pottery Types of Bradford County, Pennsylvania." Steatite-tempered and also Middle Woodland sherds are uncommon but can be found; Canandaigua ware is common.

Mr. C. A. Weslager of Wilmington was elected President for another term.

J. ALDEN MASON

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## REVIEWS OF RECENT BOOKS

**PREHISTORY OF THE UPPER OHIO VALLEY:** an Introductory Archeological Study, by WILLIAM J. MAYER-OAKES. ii, 296 pages, 30 figures, 120 plates, 30 maps, 7 tables. Carnegie Museum, Pittsburgh 1955 (Carnegie Museum, Anthropological Series, No. 2) \$4.00 paper-bound; \$5.00 cloth-bound

This work is a painstaking compilation of the archaeology of 24 counties of western Pennsylvania and adjacent counties in Maryland (1), New York (3), Ohio (12) and West Virginia (16). The data were secured from published accounts of earlier work, from collections and records of amateur archaeologists and from a three-year survey of the region by the Carnegie Museum under the able direction of the author.

The "Summary of the Archaeology of the Upper Ohio Valley" which forms the bulk of the book is divided into three parts: (1) the natural setting, (2) the "cultural setting" or the description of the assemblages and (3) the interpretive summary.

It seems unfortunate that the author has grouped his descriptions of assemblages by river valleys instead of primarily by cultural units. The use of "time periods" rather than cultural units also serves to isolate this area from surrounding areas as effectively as state boundaries have in other similar publications.

The volume is one for the specialist rather than the intelligent layman or student of culture. It is disappointing that improvements in the archaeological field (and they are many) consist chiefly in perfecting techniques of recovering artifacts and dealing with them and their variations in reports, with practically no progress for the past hundred years in the reconstruction of significant social and religious activities of the people themselves.

Mayer-Oakes, of course, does not deserve the whole of this criticism. The

faults mentioned are those of nearly every archaeological report—the invention of new terms to replace those of long standing in the field, the limiting of vision to a state or equally restricted area, the fusing of time or space with culture, the disregard of the broader ethnological implications of the assemblages and the classification by minute details of endless projectile and pottery types.

In justice to the author of *Prehistory of the Upper Ohio Valley*, it must be said that the book is comprehensive and has been prepared with consummate care. The illustrations are profuse and informative, the photographs excellent in quality and the drawings of Charles L. Ripper instructive and valuable. The maps and appendices aid greatly in understanding the report. The book is terse, to the point and literally packed with information. With very few exceptions (like *rubric*, pages 289, 290, and *underscored*, page 173) unusual or rarely used words are few.

The author is to be highly commended for a fine report. The publication is strongly recommended to all serious students of the archaeology of the Mississippi and St. Lawrence valleys and eastern United States, who cannot well afford to omit the volume from their libraries.

THORNE DEUEL

*Illinois State Museum*

**LE SANCTUAIRE PUNIQUE D'EL-HOFRA À CONSTANTINE**, by ANDRÉ BERTHIER and l'abbé RENÉ CHARLIER. iv, 250 pages, 44 plates, 4 charts. Arts et Métiers Graphiques, Paris 1955 (Gouvernement Général de l'Algérie, Direction de l'Intérieur et des Beaux-arts, Service des Antiquités)

In 1950 a rich find of inscribed stelae was made at Constantine, formerly Cirta, in Algeria. This admirably prompt and painstaking study is modestly described by the authors as a report

intended to make the new materials available for study by specialists.

There is also immediate sustenance, however, for those of us who are not specialists in Semitic languages or comparative religion. The new materials (there is a very small amount of pottery) give new testimony to the toughness and pervasiveness of Punic influence. Punic-speaking people were plainly in and about Cirta in the third century before Christ, as can be seen from combinations of stylistic data with the data of the inscriptions. Clearly dated inscriptions make it plain that Punic speakers were there between 162 and 123 B.C., and it can hardly be doubted that they were there several decades before 162. It has been assumed that Punic and Neo-punic inscriptions found in the last century at Constantine represent Berber subjects of Massinissa. We may as well suppose that real live Carthaginians were resident in Cirta at least from the third century on, and probably earlier. There should have been Carthaginians in Cirta for trade, in spite of the frequently strained relations between Carthage and Massinissa; there is plenty of evidence from antiquity that traders often seemed to ignore such awkwardness on the higher diplomatic levels. Nor need we be surprised that speakers of Greek and Latin were also in Cirta, as is shown by the inscriptions.

The non-specialists will also see the process of religious syncretism (shouldn't we have this word along with "syncretism"?) going on as Baal Hammon begins to be equated with Kronos and Saturn. Perhaps the specialists will presently manage to make it plainer to us where Baal Addir comes in; the literature on this divinity only suggests further questions. Perhaps, too, they will have something to offer us from their consideration of the symbols which appear on the stelae. The plates show the symbols clearly, and the authors have given a very careful (and very in-



teresting) description of them which would seem to lend new support to the idea of a close connection between some Greek and Oriental religious traits.

The linguistic data are not for us, now or later; the Semitic specialists will take them off to their lairs and gnaw on them. One gathers that there are some choice morsels of morphology in the 281 Punic and Neo-punic inscriptions. The seventeen Greek inscriptions have one or two interesting transliterations (e.g., *Ἀμουν*, dative *Ἀμουνι*, for Hammon) and linguistic mixtures.

RICHARD M. HAYWOOD

University College  
New York University

**AUSTRALIA: ABORIGINAL PAINTINGS—ARNHEM LAND.** Introduction by SIR HERBERT READ. 18 pages, 32 color plates. New York Graphic Society, Greenwich, Connecticut 1954 (UNESCO World Art Series, III) \$15.00

The United Nations' most notable contributions have come to be regarded as those concerned with the amelioration of strife and conflict between different nations. With much less public-

ity, however, the United Nations through UNESCO has pursued a course designed to promote world understanding on that level which is most typically human, the level of intellectual achievement.

One product of the UNESCO program has been the publication of a *World Art Series* of which this volume is the third. Designed "to bring within the reach of artists, teachers, students and the wide art-loving public, the finest quality colour reproductions of masterpieces of art which hitherto have been known to a too limited few," this series promotes the dignity and creative worth of human societies whose political and economic bases are vastly different.

One cannot look at the beautifully reproduced plates which comprise almost the whole of *this* work of art without feeling a deep sense of appreciation for the imagination and, in some cases, the sureness of touch expressed in the art works of folk who have so often been considered as on the periphery of modern humanity.

The artists who worked within this tradition were faced with the problem

which confronts every graphic artist: how to translate that which man's vision permits him to view in depth to a two-dimensional surface. We are familiar with the solution within our own tradition—the invention of perspective. For the Australian artist the solution was different. It led to a re-formation of the object to be rendered, a new kind of seeing through which the object, often conceived without relationship to other objects, was flattened either through dismemberment, abstraction or the intriguing X-ray technique.

The two introductory essays (by the art critic, Sir Herbert Read and by C. P. Mountford, the anthropologist primarily responsible for a revival of interest in Australian aboriginal art) add little if anything to the effect produced by the paintings themselves. Operating within a particular tradition of art criticism, Sir Herbert tends toward an abstraction of *Art* from the people who produce it, so as to come up with some kind of universally valid system of style discrimination. This approach leads to distortion through analytical oversimplification expressed, to some

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extent, in an evolutionary scheme which equates the culture of the Australian aborigines "in a fairly complete form" with that of prehistoric man—a thesis to which few contemporary anthropologists would subscribe. Mountford, on the other hand, while stating that "this art permeates all aspects of the aborigines' life," hardly goes further; but a monograph on Australian art was clearly not his purpose. There can be no doubt that the object of this book was the reproduction of the art. These pictures speak for themselves.

JACOB W. GRUBER

*Temple University*

FROM THE TABLETS OF SUMER, *Twenty-five Firsts in Man's Recorded History*, by SAMUEL NOAH KRAMER. xxv, 293 pages, 27 figures, 40 pages of plates. Falcon's Wing Press, Indian Hills, Colorado 1956 \$5.00

Dr. Samuel Noah Kramer is a great scholar with a flair for popularization. His special field, Sumerian literature, is an important one, and its interest for the layman is enhanced by the fact that it supplements the archaeological sources for ancient Mesopotamian history and also throws considerable light on portions of the Old Testament.

In this new book Dr. Kramer has combined these various aspects of Sumerological studies with another equally stimulating and significant topic:

the Sumerian contribution to civilization. The direction of his approach is epitomized by the subtitle, "Twenty-five Firsts in Man's Recorded History," and individual chapters are devoted to the first schools, the first proverbs, the first love song, the first tale of resurrection and numerous other instances of Sumerian priority illustrated by the literature.

The bulk of the material is taken from Dr. Kramer's own researches. It was he who discovered the fragments of the law code of King Ur-Nammu (dated three hundred years before Hammurabi). He first published the "Farmer's Almanac," a Sumerian *Works and Days* older than Hesiod by a full millennium. He also led the way in identifying the tablets which proved to be Sumerian library catalogues, and in the present work he scores again with the first legible copy of the famous map of Nippur discovered by University of Pennsylvania excavators many years ago.

A number of chapters are devoted to Sumerian literary themes similar to those of the Old Testament. Particularly exciting is the section entitled "The First Biblical Parallels." The high point of the book, however, is the chapter in which the Gilgamesh Epic is analyzed as "The First Case of Literary Borrowing."

In addition to making the content of the literature immediately comprehensible to the non-specialist, Dr. Kramer

is equally lucid in explaining how the Sumerologist goes about his work. Needless to say, this is a fascinating story in itself.

Although it is possible that not everyone will subscribe to Dr. Kramer's solution to the so-called Sumerian question (Chapter 22), his book is an excellent one which is bound to be well received.

TOM B. JONES

*University of Minnesota*

CULTURAL CHRONOLOGY AND CHANGE AS REFLECTED IN THE CERAMICS OF THE VIRÚ VALLEY, PERU, by DONALD COLLIER. 226 pages, frontispiece, 72 figures, 12 tables. Chicago Natural History Museum, Chicago 1955 (Fieldiana: Anthropology, Vol. 43) \$6.00

With this work the archaeological results of the now famous Virú Valley Project of 1946-47 are almost complete. The Project's aim was to make an "intensive, co-operative study of human adaptation and culture growth in a single coastal valley over the total span of human occupancy." An admirable aim and one which has produced notable results, not the least of which is Collier's present fine monograph on the stratigraphy of the late prehistoric periods which includes an exhaustive appendix describing the pottery types encountered in the entire portion of valley studied by the Project.

Since a detailed description of the contents of this highly technical work is impossible here, suffice it to say that Collier has fully and clearly presented the problems he was working on and the evidence obtained from his field work leading toward their solution. The monograph is amply supplied with photographic documentation as well as ground plans, profiles, charts and tables. The ceramic section is also generously supplied with photographs and rim profiles. Collier is to be congratulated on the inclusion of so much visual material, always invaluable to the reader.

Among the more interesting contents of the work from the point of view of the student of Peruvian archaeology as a whole are the discussion of the problems of chronology caused in part, rather than resolved, by recent Radiocarbon 14 dates, and the clear conclusions section wherein Collier sets forth the cultural development of the Virú

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Valley and its relation to its ceramics. This last is a lucid exposition, using the one valley as an illustration of the general cultural development of the Peruvian Coast.

Collier is to be congratulated on an excellently organized and presented monograph, one that deserves a place in the library of everyone interested in South American archaeology.

LOUIS M. STUMER

Universidad Nacional Mayor  
de San Marcos de Lima

**SAMOTHRACE: A Guide to the Excavations and the Museum**, by KARL LEHMANN. 101 pages, frontispiece and 51 figures, sketch plan. New York University Press, New York 1955 \$2.50

This is a model guide to an excavation: compact, well illustrated, clearly presented and attractively printed. Only the price is discouraging, but the book is worth it.

The author attempts to make this guide "understandable to the layman and useful to the student of antiquity." Those who attended the opening of the Museum at Samothrace (see *ARCHAEOLOGY* 8 [1955] 279-280) tested and found the first proposition admirably fulfilled. In the library, the accounts of the history of the island and of the excavations, and particularly of the religious rites, will be extremely useful for quick reference.

The sanctuary, "transformed," the author generously says, by the efforts of his wife, Phyllis Lehmann, "from a wilderness with ruins to a major archaeological site," can now be envisioned as an entity. Descriptions of each monument indicate the variety of the whole pattern. Though scholars may disagree with certain identifications and even with restorations before all is settled, it is splendid to have the material available in compact form. Good plans offer the framework for proper study. The historical sketch presents the chronological order and the historical connections of each building.

The greatest discovery at Samothrace remains the Nike in the Louvre. To her the excavators have contributed parts of the right hand and the setting of the base on which she stood. According to their restoration, the statue is startlingly baroque and not entirely convincing. Another Nike, an akroterion of the main temple, contrasts sharply

with the masterpiece and points up the rapid changes in style that took place between ca. 200 B.C. and the end of the second century B.C. She reminds one of very baroque terracotta figurines, thus finding her place among the minor arts rather than major sculpture (cf. G. Kleiner, *Tanagrafigures*, plate 40).

The small objects are tastefully arranged in the Museum to create a picture of the nature of the sanctuary. Perhaps the excavators have occasionally seen a little farther into the mysteries of the Great Gods worshiped there than is permitted to uninitiated mortals. For instance, to one acquainted with the general repertory of Hellenistic figurines, the seated nude figures (Figure 10) are scarcely "three-breasted idols" but just members of a large sisterhood of female figures that wear a prophylactic disk between the breasts (cf. Pottier and Reinach, *Nécropole de Myrina*, plate I, b, c, e). It is disappointing that the figurines and, indeed, all the objects merely belong to the Hellenistic *koine* and were not creations peculiar to the mysterious cult.

This book, however, somewhat enlightens us, even if it does not admit us into the Mysteries of Samothrace. It guides our steps around the site and adds to our library shelves a volume which sets a high standard for those that follow after.

DOROTHY BURR THOMPSON

Princeton, New Jersey

**HITTITE ART 2300-750 B.C.**, by MAURICE VIEYRA. vi, 92 pages, 10 figures, 105 plates with 122 figures. Alec Tiranti, London 1955 15s.

This is an excellent book on Hittite art, written for the general public but at the same time quite valuable for students and even specialists. The text contains a very good definition of what may be called Hittite, and why, and a clear discussion of the problems of origin and foreign influences. The bibliography is short but well chosen and representative; the detailed "Descriptive Notes to Plates" contain a wealth of good observations and discussions of detail from which much can be learned. The photographic reproductions are well chosen and of a quality which is extraordinary in view of the low price. Some pictures are based on the author's own photographs and remind this reviewer most pleasantly of a trip he took with the author ten years ago. Plans and line drawings in the text serve as most welcome illustrations.

Simultaneously with Vieyra's little book there appeared Henri Frankfort's volume on *The Art and Architecture of the Ancient Orient* in the monumental *Pelican History of Art*, which also contains chapters on the Hittite art of Anatolia in the imperial period and on the art of North Syria of the Iron Age, which Frankfort does not call Hittite at all. The publication of this larger work does not in the least diminish the value

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of Vieyra's monograph; the reviewer even prefers Vieyra's inclusion of the Late Hittite monuments, for which he gives good reasons, as well as his datings, which are in some cases higher than Frankfort's.

We can recommend this small book wholeheartedly; it will serve well to win friends for a fascinating chapter of ancient art history.

H. G. GÜTERBOCK

*University of Chicago*

**ORFEBRERIA PREHISPANICA DE COLOMBIA:**  
*Estilo Calima*, by JOSE PEREZ DE BARRADAS. Text volume, xvi, 367 pages, 201 figures, 20 color plates, 1 map, 22 tables. Plate volume, 19 pages, 300 plates. Banco de la República (Bogotá, Colombia), Madrid 1954

In the early thirties, during the depression, the Bank of the Republic of Bogotá, Colombia, appealed to depositors for gold jewelry to keep the bank from failing. Not only modern wedding rings but ancient aboriginal jewelry flowed in. Fortunately the directors did not have to melt the latter and after the crisis they started buying antique gold, including some of the finest collections in the country. As a result, Colombia today possesses a unique collection of nearly seven thousand gold artifacts. The Bank has formed a museum and has already issued three well illustrated volumes and a classificatory study by Carlos R. Margain. The present massive volumes are a regional

study by Prof. Barradas of the University of Madrid.

One volume is devoted to large-scale photographs, amplified through drawings by Luis Alberto Sánchez. The text describes the collection in thirty-six lots, each of which reached the bank separately and was regarded as probably contemporary. The appearance, size, weight and chemical analysis of each piece is given. Tables analyze ores and 172 *tumbaga* alloys, of which six types are segregated. This is a monumental task well done.

The name Calima is applied to a valley lying west of Cali. Dr. Henry Wassén excavated in the region, publishing shaft graves and pottery (1936). Since 1939 a great deal of gold has been found, as much as twenty-six pounds in one grave. The types had been known from scattered finds in the Departments of Valle de Cauca, Caldas and Antioquia. They had been associated with Quimbaya workmanship, but these present volumes now establish their production in the Calima Valley.

The chief feature of Calima metalwork is the extensive use of hammered and repoussé sheets. Great breastplates over a foot in height and width are typical. Usually these are heart-shaped with an embossed design on the rim. In the center is a large face in high relief with swinging, cone-shaped ear ornaments almost as big as the face, and an H-shaped nose pendant. Crescent-shaped nose ornaments are also common, usually adorned by swinging tubular pendants of rolled sheet gold. Other jewelry includes bracelets, head bands, biconical ear studs, etc. Sheet gold was also extensively employed for sheathing on a wooden base. Various animal forms and spear-throwers were thus encased. A large conch-shell trumpet is completely covered with gold.

Cast gold is also fairly common, usually in the form of figurine pendants or long pins (scepters?) surmounted by animal or human figures. A few of these, previously published, have usually been called Quimbaya.

The author of these lavishly illustrated volumes and the Bank of the Republic, which made possible their publication, are both to be congratulated for a major contribution to New World archaeology.

*Peabody Museum  
Harvard University*

S. K. LOTHROP

**RADIOCARBON DATING**, by WILLARD F. LIBBY. With a chapter by FREDERICK JOHNSON. 2nd edition. ix, 175 pages, 11 figures, 7 tables. University of Chicago Press, Chicago 1955 \$4.50

The development of radiocarbon dating has been a major landmark in establishing more precise archaeological chronologies. The second edition of this important little book, which discusses the principles involved, sample preparation and the method of measurement found most successful by Libby, differs in two important ways from the first edition. In the chapter listing the radiocarbon dates with a description of the provenience of each sample, 298 additional samples are reported, bringing the total number measured in Libby's laboratory at the time of publication up to 927. As in the first edition, samples are indexed according to the name of the person submitting the specimen, location and sample number. The concluding chapter, by Frederick Johnson, has been rewritten and greatly expanded. It is now entitled "Reflections upon the significance of radiocarbon dates"; it should be carefully studied by anyone wishing to evaluate the archaeological significance of radiocarbon dates.

It cannot be too strongly emphasized that although Libby's contribution to the progress of archaeology is monumental, his techniques are valueless unless the samples are collected under rigorously controlled conditions and

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*The Pennsylvania State University*

URGESCHICHTE DES OESTERREICHISCHEN RAUMES, by RICHARD PITTIONI. viii, 854 pages, 536 figures, 12 maps. Franz Deuticke, Vienna 1954 DM 65

In this extensive survey Professor Pittioni of the University of Vienna has brought together the materials for the prehistory of Austria. It represents a considerable expansion of his work published just before World War II. After methodically setting up the environment of this tiny but culturally strategic land on the basis of available geological evidence, he analyzes in considerable detail what the Austrian school of archaeology has long called the Lithikum (Palaeolithic and Mesolithic), Keramikum (Neolithic) and Metallikum (Bronze and Iron Ages).

Within each of these cultural categories the finds from sites are studied in terms of chronological development and cultural affinity. For example, within the age of the Keramikum the numerous local cultures are dealt with in terms of their relationship to the larger areas of Danubian, Northern and West European development. Unfortunately, the precise character of the relationships of local Austrian cultures with those just beyond the border in southern Germany, Czechoslovakia, Hungary and Yugoslavia is not studied in detail, but in view of the size of the present volume this might well be the task of another study.

Pittioni's effort thus concentrates upon a detailed survey of cultures within the present frontiers of Austria. Each local culture is considered in terms of its geographical distribution, its assemblage of artifacts and its cultural status within Austrian prehistoric development. The chronology of this development seems high in the Neolithic period, for the beginnings of a settled way of life are projected back to the early fourth millennium. The dating of the Bronze and Iron Ages

falls within the normal limits assumed by prehistorians of the English-speaking world.

Everyone interested in the archaeology of Central Europe is greatly indebted for this study which brings together not only the published material from Austrian excavations but so much that can only be known from first-hand experience. This work, with its excellent documentation, useful distribution maps and illustration by means of drawings and adequate photographs, will be a necessity for anyone working on the development of man's culture in Central and Southeastern Europe.

H. L. THOMAS

*University of Missouri*

THE DEAD SEA SCROLLS, by MILLAR BURROWS. xv, 435 pages, 3 figures, 10 plates. Viking Press, New York 1955 \$6.50

Professor Burrows of Yale University was the Director of the American School of Oriental Research in Jerusalem during the year 1947-48, when the first lot of the Dead Sea Scrolls was



brought there. With the assistance of John C. Trever and William H. Brownlee he has published the text of the complete Isaiah Scroll, the Habakkuk Commentary and the Manual of Discipline (*The Dead Sea Scrolls of St. Mark's Monastery*, Vols. I-II, New Haven, ASOR, 1950 and 1951). In this new book he gives us the most detailed and the best treatment of the whole find yet published. It is characterized by careful, even cautious, statement, and the attempt to review not only the known facts but also the chief views which various scholars have expressed about them.

There are six parts to the book. In Part I Professor Burrows tells the story of the discovery with the various "Alarms and Excursions." In Parts II and III he discusses the age of the manuscripts and the evidence for dating their original composition. Parts IV and V survey what is known about the community to which the Scrolls belonged and the importance of the discovery for biblical and historical study. The final section, Part VI, contains the author's fresh translations of the sectarian documents found in Cave 1, together with

the closely related "Damascus" Document.

It is good that we now have this fine work to recommend along with or, better, in place of Edmund Wilson's *Scrolls from the Dead Sea*. Current reports indicate that it is having a remarkable sale for a book so large and so serious in nature. This is a deserving tribute to a piece of work well done, and one that will remain standard for some time to come. To be sure, the author's extreme caution means that he is not attempting to present fresh or new research in the field, but is instead surveying the state of scholarly opinion as of this moment. Furthermore, he confines his evidence regarding the sect and its importance very largely to the information derived from Cave 1. When the other evidence is all in, particularly that from Cave 4, a number of views will be revised and much fresh information added. It is to be hoped that the Haskell Lectures at Oberlin College by Frank M. Cross, Jr. will provide another volume to place alongside this one for the full story.

G. ERNEST WRIGHT

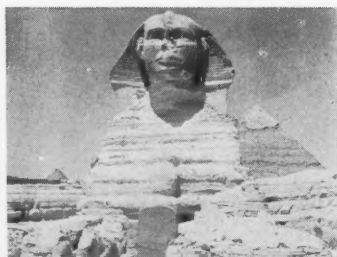
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## BRIEF NOTICES

**THE IDEA OF HISTORY IN THE ANCIENT NEAR EAST**, edited by ROBERT C. DENTAN. ix, 376 pages. Yale University Press, New Haven 1955 (American Oriental Series, Vol. 38) \$5.00

The monthly meetings of the Yale Semitic and Biblical Club during 1952-53 were devoted to a symposium on "The Idea of History in the Ancient Near East." Six members of the Yale faculty and three others sought to inform the group on the concepts and ideas of the past which prevailed in ancient Egypt, Mesopotamia, Persia, Israel, the Hellenistic Orient, in Earliest Christianity and Patristic Christianity, and in Early Islam. The ninth participant looked at the ancient Near Eastern idea of history from the twentieth-century standpoint. While the source materials have been available, the present treatment of them, emphasizing their contribution to earliest historiography, is new, and the resultant essays offer a fresh body of information of the greatest importance.

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### BE-TA-TA-KIN 11 min., sound, color.

BE-TA-TA-KIN is a cliff dwelling of the Indians who lived in Arizona at the time of the Crusades. The film tells of the life of these early Indians who lived in small family groups, the search for a safe village site, their choice of the cave, and methods used in building their houses.

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MONUMENTO MEGALITICO Y PETROGLIFOS DE CHACUEY, REPUBLICA DOMINICANA, by EMILE DE BOYRIE MOYA. 287 pages, 8 figures, 63 plates. Universidad de Santo Domingo, Instituto Dominicano de Investigaciones Antropologicas, Ciudad Trujillo 1955 (Publicaciones de la Universidad de Santo Domingo, Series 7, Vol. 97, No. 1)

A good account of the nature and partial excavation of an unusual large ceremonial site on Santo Domingo, with a comparative study of the archaeology of the entire island. The many petroglyphs in the neighborhood are of slightly pre-Columbian period, made by the Tainan Insular Arawak. Much attention is paid to these rock carvings. Important excerpts from historical accounts of the time of the Spanish Conquest afford data for understanding the nature and purpose of the site.

GLASS FROM THE CORNING MUSEUM OF GLASS. A Guide to the Collections. 77 pages, 80 figures, 16 in color. Corning Glass Center, Corning, New York 1955 \$1.50

A generously illustrated handbook offering a balanced selection of the Museum's glass collection, extending from

ancient Egypt to early twentieth-century America. All the pieces are well illustrated; the color plates are superb.

GRIECHISCHE GREIFENKESSEL, by ULF JANTZEN. 120 pages, 64 plates. Verlag Gebr. Mann, Berlin 1955 DM 35

Great bronze cauldrons, decorated about the rim with griffin protomes, were standard offerings in the sanctuaries of Greece as well as in Etruscan tombs during the period from about 700 to nearly 550 B.C. The more solid griffin heads survived far better than the cauldrons, and 189 of them are

here catalogued, grouped chronologically and by style and technique. The forms of the cauldrons, their eastern prototypes and the trade routes by which they came to the Aegean are discussed. Copious illustration supplements the text to provide the specialist with a complete corpus of griffin protomes.

ALCEO DOSSENA, SCULTORE, by WALTER LUSETTI. 23 pages, 51 plates. De Luca, Rome 1955 1200 lire

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but misguided—and, it is here stated, commercially "exploited"—sculptor (1878-1937). Some of his works, attempting to reproduce the style and spirit of earlier artistic periods, gained credence and found their way to important collections.

**GAETA, FORMIA, MINTURNO**, by S. AURIGEMMA and A. DE SANCTIS. 104 pages, 59 illustrations. Libreria dello Stato, Rome 1955 (*Itinerari dei Musei e Monumenti d' Italia*, No. 92) 350 lire

A succinct, up-to-date and authoritative presentation of these three remarkable places, with their history and art objects of all periods. Serviceable bibliography.

**A STUDY OF THE CRANIAL AND SKELETAL MATERIAL EXCAVATED AT NIPPUR**, by DARIS RAY SWINDLER. 40 pages, 8 plates. The University Museum, University of Pennsylvania, Philadelphia 1956 (*Museum Monographs*) \$0.75

The material analyzed consists primarily of the crania of 57 adults and 11 children found in Levels I-V at Nippur, from about 500 B.C. back to about 900. Comparison of these skulls with crania from the Islamic period, about ninth century A.D., found above Level I, and with other ancient Near Eastern skulls led to the inference: "the valley of the Euphrates and Tigris in and around Nippur was inhabited in both early and late times by a Medi-

terranean physical type which remained fairly homogeneous. . . ." Occasional carelessness in spelling mars the effectiveness of presentation and may tend to shake the reader's trust in the basic material, the statistical tables.

**LA CAPPELLA PALATINA DI PALERMO, I Mosaici**, by PIETRO TOESCA. 27 pages, 53 color plates. Sidera, Milan 1955 16,000 lire

An "edition de luxe." The impressive qualities of the principal elements in this famous ensemble of Byzantine art of the twelfth century are here superbly reproduced. The late Professor Toesca was an acknowledged authority.

**NOTES ON THE HISTORY OF THE INSCRIBED MONUMENTS OF APHRODISIAS**, by J. M. R. CORMACK. 66 pages. University of Reading, Reading 1955

The author has attempted to locate monuments reported by earlier travelers to this Asia Minor site. A study important to epigraphic specialists.

**JOURNEY TO THE STYX**, by JOHN POLLARD. 215 pages, 10 plates, 1 map. Christopher Johnson, London 1955 16s.

In this amusing travelogue of a summer in Greece the author proves that Adventure is purely a mental attitude—the Acrocorinth, 1800 feet high, can rival an Alp for danger if one wills it

so. Among the many misstatements perhaps the most blatant is that which reports the Athenian Agora being excavated with steam shovels. Perish the thought!

**INTRODUCTION A L'EGYPTE**, by ARPAG MEKHITARIAN. 134 pages, numerous illustrations. Office de Publicité, Brussels 1956

This attractive, small paper-covered book is not intended as a guide but rather as a capsule of information about Egypt for visitors, to be taken before or after one's visit. The numerous illustrations are different from the usual, and present-day Egypt is not neglected in the description of its ancient glories.

**IL MUSEO ARCHEOLOGICO DI FERRARA**, by P. E. ARIAS and N. ALFIERI. xxii, 109 pages, 5 figures, 46 plates. *Ferrariae Decus*, Ferrara 1955 1,000 lire

This museum, inaugurated in 1935, was created to contain the finds from the sepulchral area at Valle Trebbia, a necropolis of the city of Spina: preponderantly red-figured Attic, less frequently Etruscan or North Adriatic vases of the late fifth or early fourth century B.C. The museum is installed in the Renaissance edifice known as "the palace of Ludovico il Moro."

**L' ATLETA CIRENE-PERINTO**, by LUIGI POLACCO. 47 pages, 23 plates. "L'Erma" di Bretschneider, Rome 1955 6,000 lire

The excellent marble copy from Cyrene here published is evidence for an original, probably of bronze, of the period and style of the sculptures of the Zeus Temple at Olympia; the Perinthos head in Dresden represents an inferior version. The style of the master (Pythagoras?) is recognized in other works and is accorded an appreciation.

**CAPRI, STORIA E MONUMENTI**, by AMEDEO MAIURI. 125 pages with 70 illustrations, map. Libreria dello Stato, Rome 1956 (*Itinerari series*, No. 93) 600 lire

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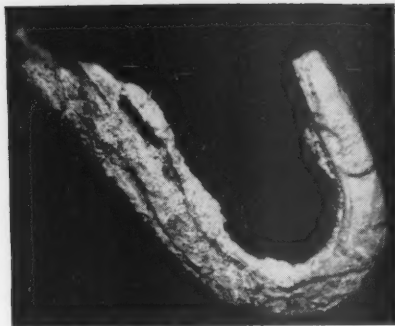
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